

HOUSE & GARDEN



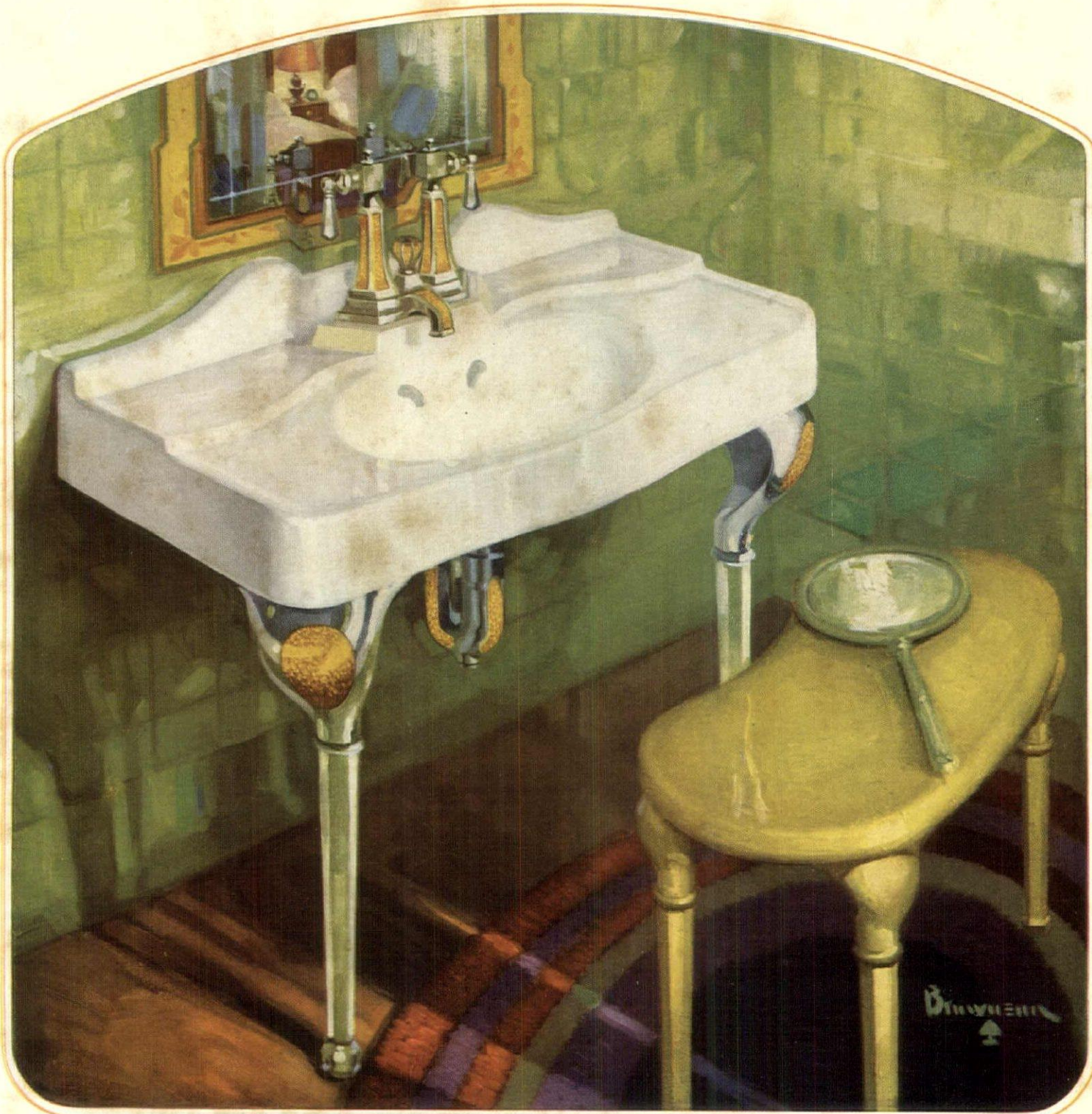
BRADLEY WALKER TOMLIN

Annual Building Number

January - 1978

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35 cts - 35¢ a year



The New Art in Lavatory Design

In the "Templeton", a new lavatory design by "Standard", utility is complemented by a rare beauty. Just as furniture of authentic period design in other rooms of the home evokes a feeling of unusual charm, so the "Templeton" brings a new and most welcome distinctiveness to the bathroom.

Until now the utilitarian purpose of the lavatory and the material of which it is made—vitreous china—have always imposed severe limitations upon the design. The difficulties of firing such large art designs of genuine vitreous china in one piece have been overcome by the master potters of "Standard". The "Templeton" is, in fact, a fine piece of furniture molded in genuine vitreous



The Templeton

Molded in one piece of genuine vitreous china. Top, 36 x 20 inches. Bowl, 19 x 12 inches with dual overflow. Fittings in designs as distinctive as the lavatory. Legs of Chromard and clearest crystal.

china of endless durability. The distinctiveness of the fittings is in keeping with the new beauty of the lavatory itself. The designs are original and have been hand-wrought by "Standard" metal-smiths with infinite care.

Accept a cordial invitation to visit one of the "Standard" showrooms to see both the "Templeton" and the "Pemberton", another exclusive "Standard" design in dressing-table style. The trademark "Standard" is impressed in every fixture. An interesting booklet, illustrated in colors, will be mailed if requested.

"Standard"
PLUMBING FIXTURES

Standard Sanitary Mfg. Co.
Pittsburgh

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

SILVERWARE

*Quality
Proverbial for Generations*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET-NEW YORK



"A new perfume by Caron"
 LES POIS DE SENTEUR DE CHEZ MOI CARON
 (SWEET PEAS)

CARON CORP., 389 FIFTH AVE., NEW YORK

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CREDO

THIS business is founded upon the very simple belief that a close personal relationship is essential to the selection and distribution of fine jewels.

The policy of personal participation adhered to by the heads of this firm has grown out of a recognition of special problems. The jeweler's trade is not an easy one. No craft demands more highly trained perception. No art asks more of judgment and finesse. And these are qualities which are achieved by comparatively few individuals, the outgrowth of inherited taste, the fruits of long experience, and care.

The gems and precious stones to be seen in this establishment are bought at original sources by members of the Marcus family. They are mounted under

their supervision. They are subject to their inspection. . . . And when these lovely jewels are ready to be placed upon display, that personal relationship extends even to their final selection and purchase. The counsel of the members of this firm is always at the service of its patrons.

To know fine jewels, to mount them with originality and good taste, to place them in the hands of people who share their enthusiasm for beautiful things—that is the tradition of this family. . . . A simple credo. Yet in the strength and integrity of its belief a notable factor in that real distinction which is the pride and heritage of this house.

The Palm Beach branch of this establishment will be open from January 16th to March 31st.

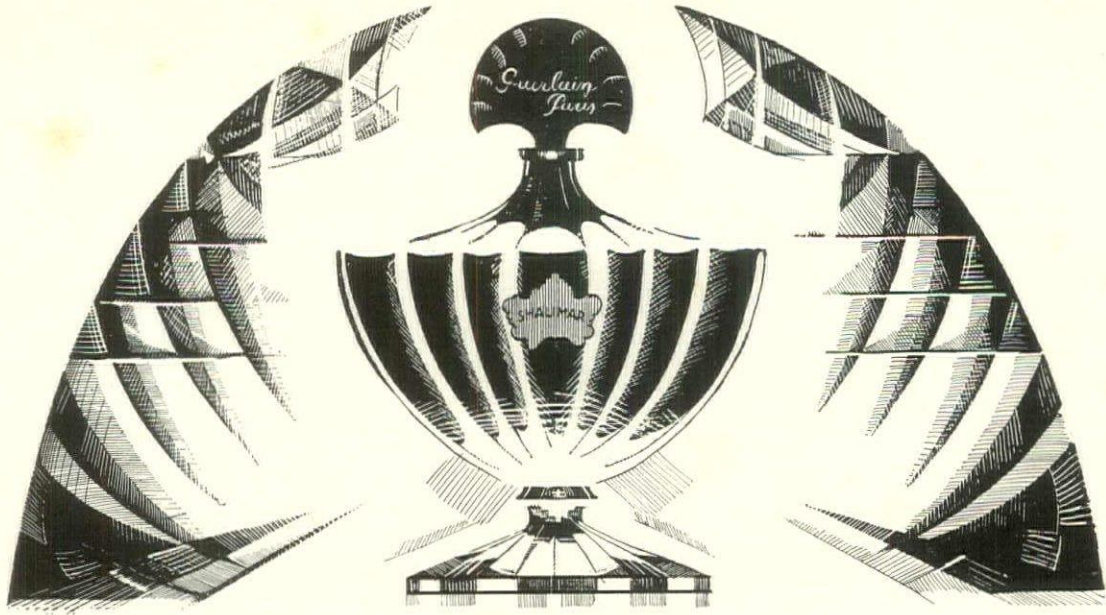
MARCUS & COMPANY

JEWELERS

WM. ELDER MARCUS, JR.

CHAPIN MARCUS

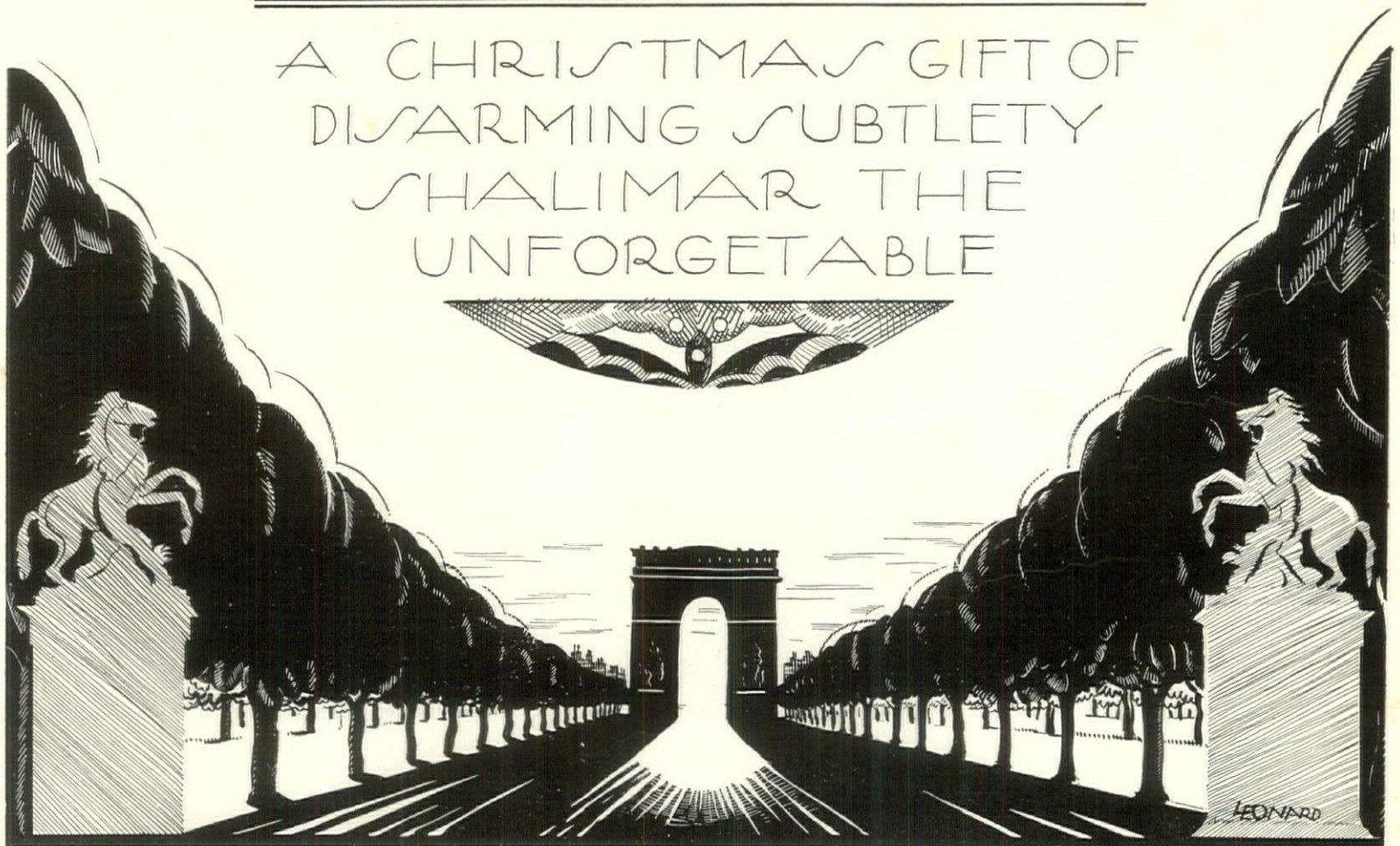
At the corner of Fifth Avenue and 45th Street, New York, and Palm Beach



SHALIMAR GUERLAIN

NEW YORK 578 MADISON AVE.

A CHRISTMAS GIFT OF
DISARMING SUBTLETY
SHALIMAR THE
UNFORGETTABLE



LEONARD

PARIS 68 AVENUE DES CHAMPS ÉLYSÉES.
Guerlain Perfumes are blended and sealed in Paris and sold only in the original bottles.

FIFTH AVE.

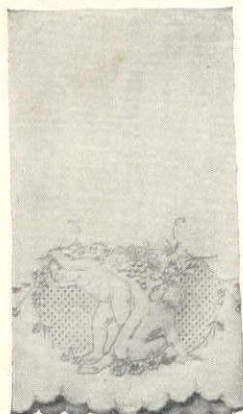
B. Altman & Co.

NEW YORK

LINENS UNUSUAL IN CHARM AND VARIETY



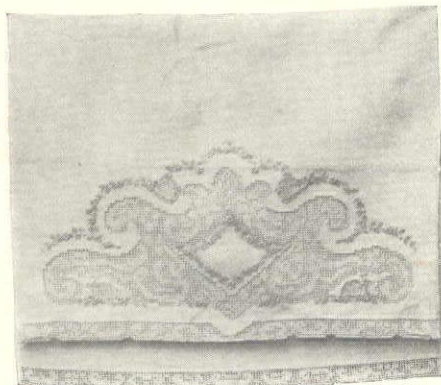
Cloth of fine white satin damask, with broad satin band. Sets of napkins and cloths, 72 x 72 or 72 x 144 from \$25.00 to \$45.00.



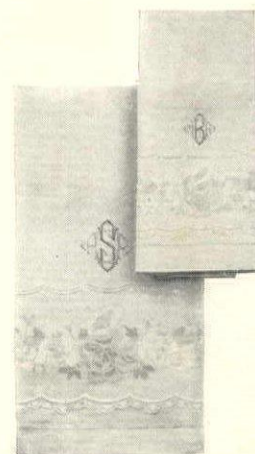
Hand-embroidered towels at \$18.00 each. Others range from \$5.00 to \$75.00 each, and are often selected for trousseaux.



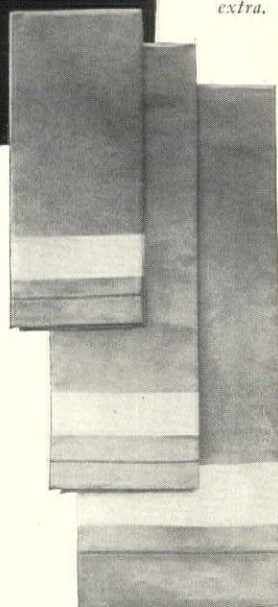
A satin damask cloth with satin band, in green, blue, rose, gold or lavender, in nine sizes, from \$15.00 to \$52.50. The napkins, in dozens, are \$18.50 for the breakfast size and \$26.50 for the dinner size.



An unusually beautiful, hand-embroidered towel at \$20.00, exquisite in design and workmanship.



Linen huck towels, exquisitely hand coloured in pastel tints. They are \$4.00, \$4.75 and \$6.00. Monogramming extra.



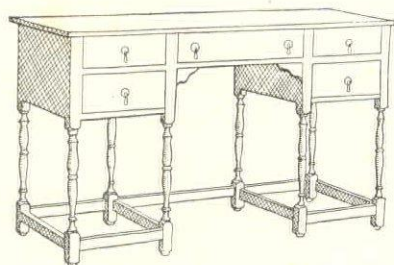
Satin damask towels that add an attractive note of colour to the bathroom. Green, blue, rose, gold or lavender, \$2.75, \$3.75 and \$5.75 each.

DURING JANUARY THE SPECIAL SALE OF LINENS AND OTHER WHITE GOODS OFFER ATTRACTIVE OPPORTUNITIES

Why is Early American so highly appreciated today?



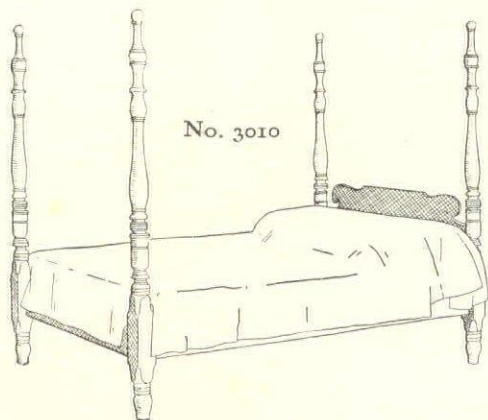
Above are shown: Rocker No. 5071, Bed No. 3012½, Night Table No. 3000, Chest No. 3020, Dressing Table No. 3036, Chiffonier No. 3000, Glass No. 5037½.



Desk No. 5027



Chair No. 5012¼



No. 3010

IT is not sentiment alone—the love of ancient and enduring things—that causes the desire for Early American furniture to survive after two centuries and to grow yearly. The furniture itself is, in general opinion, more beautiful, more comfortable, stronger, and more practical than any other furniture known. Besides, it harmonizes with rooms of Early American design—which is by far the most favored type of architecture for modern homes.

The principal source of Early American furniture today is the Stickley Shops at Fayetteville, ancient center of the woodworkers' craft. Here under personal direction of one of the foremost collectors of genuine Early Americana, exact copies of choice collection pieces are made for every purpose in every room. You can find these pieces in the better stores everywhere. Each bears the Stickley-Fayetteville name, a guarantee of authenticity and value.

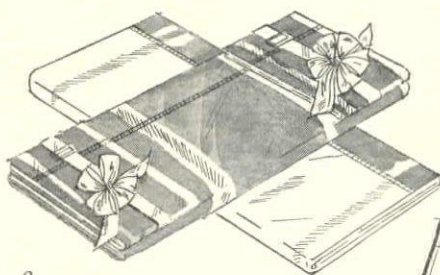
Write for our booklet on Early American furniture together with nearest dealer's or decorator's address. You are cordially invited to visit our workshops. L. & J. G. Stickley, Inc., Fayetteville, N. Y.

Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE, N.Y.



LINENS

brought from far lands



*L*INEN damasks with a sheen, a softness and surface like richest satin! From fine mills in Ireland and Scotland, traditional sources of handsome linens. Others from Belgium, France, Germany and Czecho-Slovakia. Patterns that have historical interest and significance. Cloths appropriate for an elaborate French interior; simpler ones for a Colonial dining room. A wide selection in the colored damask so much in vogue.

*F*ANCY linens from countries whose names spell romance and lavish, elaborate hospitality—from France, Belgium, Germany, from Spain, Czecho-Slovakia and Ireland, from China and Japan. Wonderful Italian linens, characteristic of the districts from which they come—Deruta, Tuscany, Sardinia and Burato. An internationally representative collection of linens; fine-spun and enhanced with gossamer laces or exquisite embroidery.

The January sales are in progress—new purchases of linens, sheets and pillow cases, bedspreads, comfortables and blankets at especially lowered prices.

MACY'S

34th Street and Broadway, New York City

AT SUCH A MOMENT

The pause before table talk starts...finding place cards...it is then that your table makes its first impression...the table covering must be lovely...and correct

As guests come from the drawing room into the dining room, the low-voiced conversation pauses, the air of expectancy quickens. They have come into a new world of soft candle-light that reveals glimmering silver, the delicate pattern of flowers, the subdued radiance of crystal, against the lovely white of a linen damask cloth that catches each subtle shadow, holds each light...

As the guests find their places and adjust their chairs, they realize this beauty, they clearly sense the unerring taste their hostess has displayed in her selection of a table covering. Lovely, yet in strict accord with accepted social usage, the finest cloths of linen damask have been traditionally of Irish or Scottish weave.

From these famous looms, new designs are now issuing, bringing matchless beauty and smartness to your table. Now, in homes of distinction, where dinner-giving is esteemed an art, where table covering and napkins are inevitably linen damask, these new designs are adding their suave

beauty to the quiet elegance of the table, a pleasure to both guest and hostess alike.

Linen Damask tablecloths and napkins are one of the few marks of taste and dis-

tinction whose cost is made moderate by a long life of use and beauty.

Interesting Book—25c

"We dine on Linen Damask" with its charming foreword on table coverings by Emily Post, author of "Etiquette", its many illustrations and descriptions, will fascinate you and provide new ideas for the decoration of your table. Send 25c to The Irish & Scottish Linen Damask Guild, Inc., Dept. 11-H, 260 West Broadway, New York, N.Y.



LINEN DAMASK
TABLECLOTHS & NAPKINS
impressively correct

Hampton Shops



How eminently suited to the generous country home or the important city apartment would be this spacious seventeenth-century living-hall of English inspiration, recently completed at the Hampton Shops. In conception and in detail, it is in perfect fidelity to the best traditions of the age of oak, and is perfectly typical of the finished work of the Hampton Decorators.

18 EAST FIFTIETH STREET • NEW YORK

McCutcheon's

FIFTH AVENUE AT
DEPT. NO. 44



FORTY-NINTH ST.
NEW YORK

January—a month of special sales

10% Discount on Linens

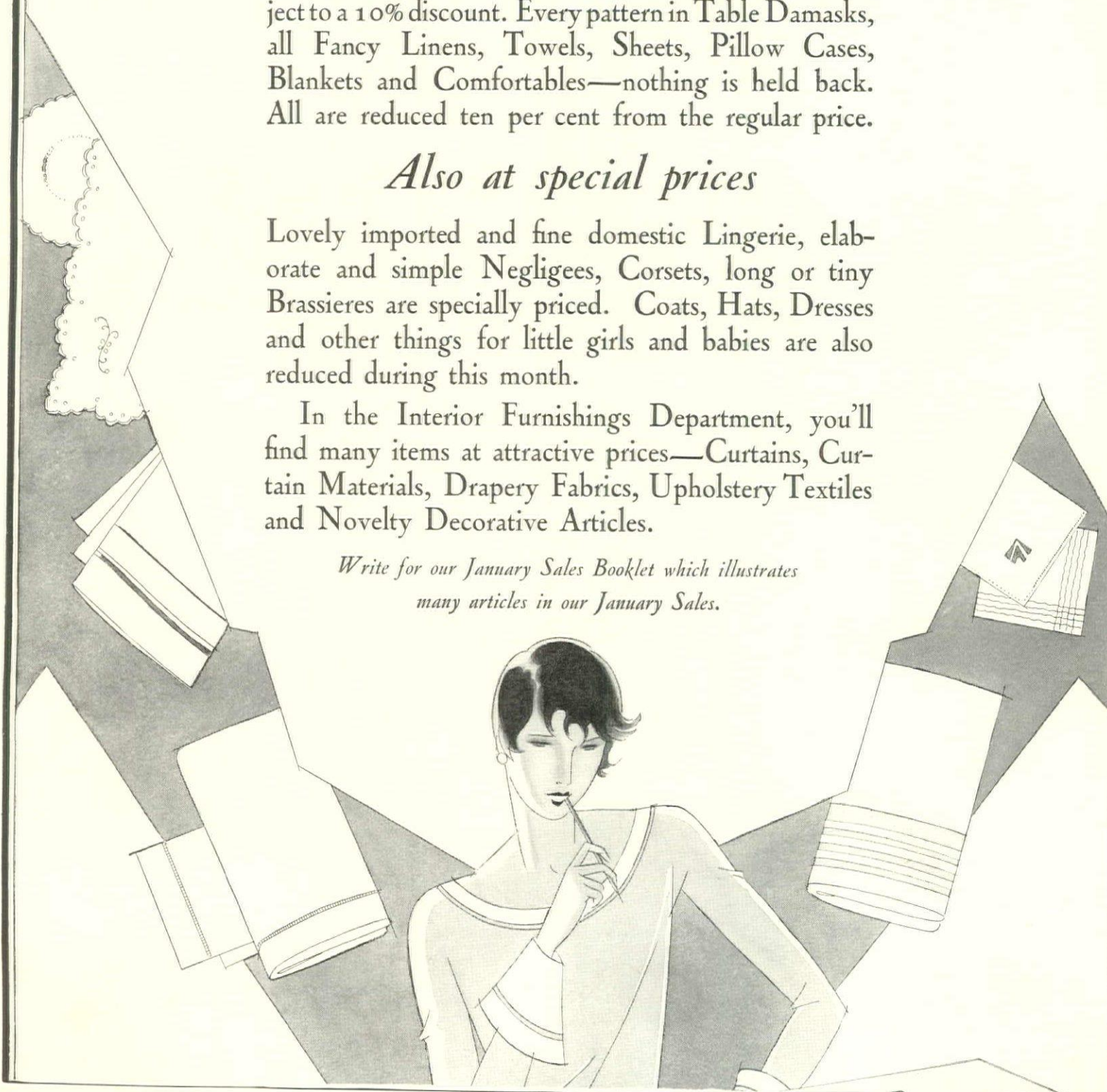
DURING JANUARY, every article in our comprehensive Household Linen Departments is subject to a 10% discount. Every pattern in Table Damasks, all Fancy Linens, Towels, Sheets, Pillow Cases, Blankets and Comfortables—nothing is held back. All are reduced ten per cent from the regular price.

Also at special prices

Lovely imported and fine domestic Lingerie, elaborate and simple Negligees, Corsets, long or tiny Brassieres are specially priced. Coats, Hats, Dresses and other things for little girls and babies are also reduced during this month.

In the Interior Furnishings Department, you'll find many items at attractive prices—Curtains, Curtain Materials, Drapery Fabrics, Upholstery Textiles and Novelty Decorative Articles.

Write for our January Sales Booklet which illustrates many articles in our January Sales.





A Library in the Georgian Style

THIS room, created and furnished by Tiffany Studios, is designed to invite pleasant relaxation with one's favorite books, and so preserve the true function of the library. • • Tiffany Studios cooperate with owner and architect in planning interiors to harmonize with the architecture of the residence, and are prepared to handle decorating contracts in every part of the United States and Canada. We welcome your inquiry whether for an occasional piece, furnishings for a single room, or a complete plan of decoration.

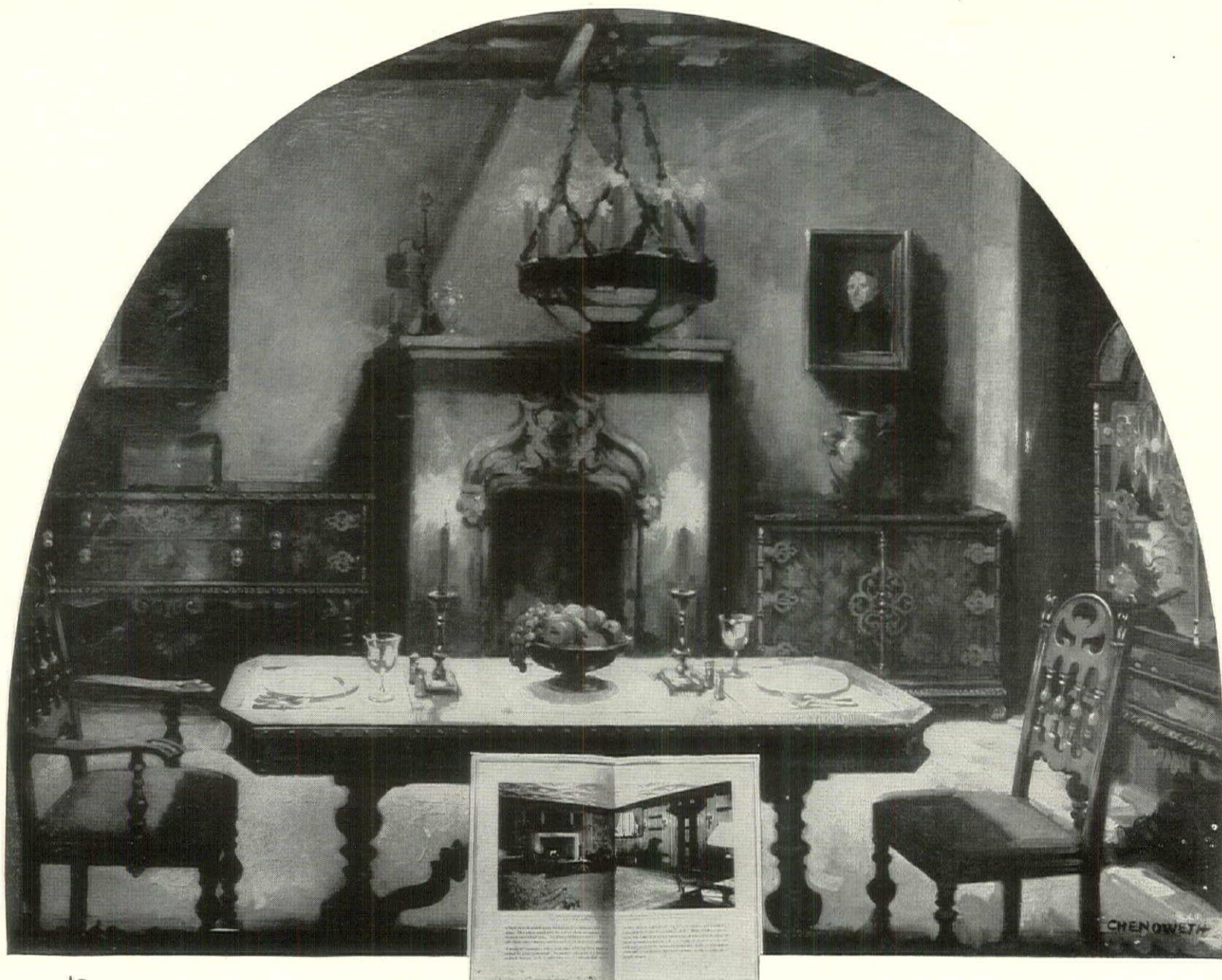
TIFFANY® STUDIOS

MADISON AVENUE AT 47TH STREET • NEW YORK



Send for interesting booklet H, describing the activities of Tiffany Studios.

INTERIOR DECORATION • LIGHTING FIXTURES • ORNAMENTAL BRONZE AND IRON



COMBINATIONS of woods, selected for appropriate purposes, underlie the designing and creation of good furniture. Nature is lavish in the wealth of figure and grain available in foreign and native hardwoods for the enrichment of broad surfaces. Legs, stretchers and other solid parts, however, must possess elements of strength, combined with suitability for hand carving and harmonizing finish.

American gumwood is especially suited for the purpose. Of a texture inviting exquisite carving, of a mellow and uniform color lending itself to any finish desired, it is generously used in the making of fine furniture.

It permits extra value in design,

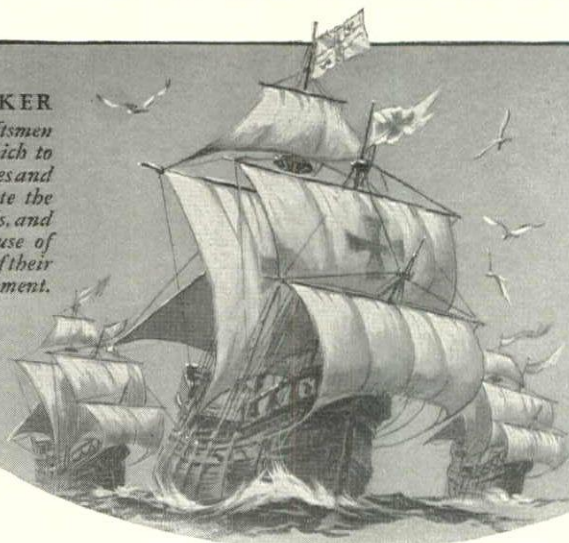
AMERICAN GUMWOOD

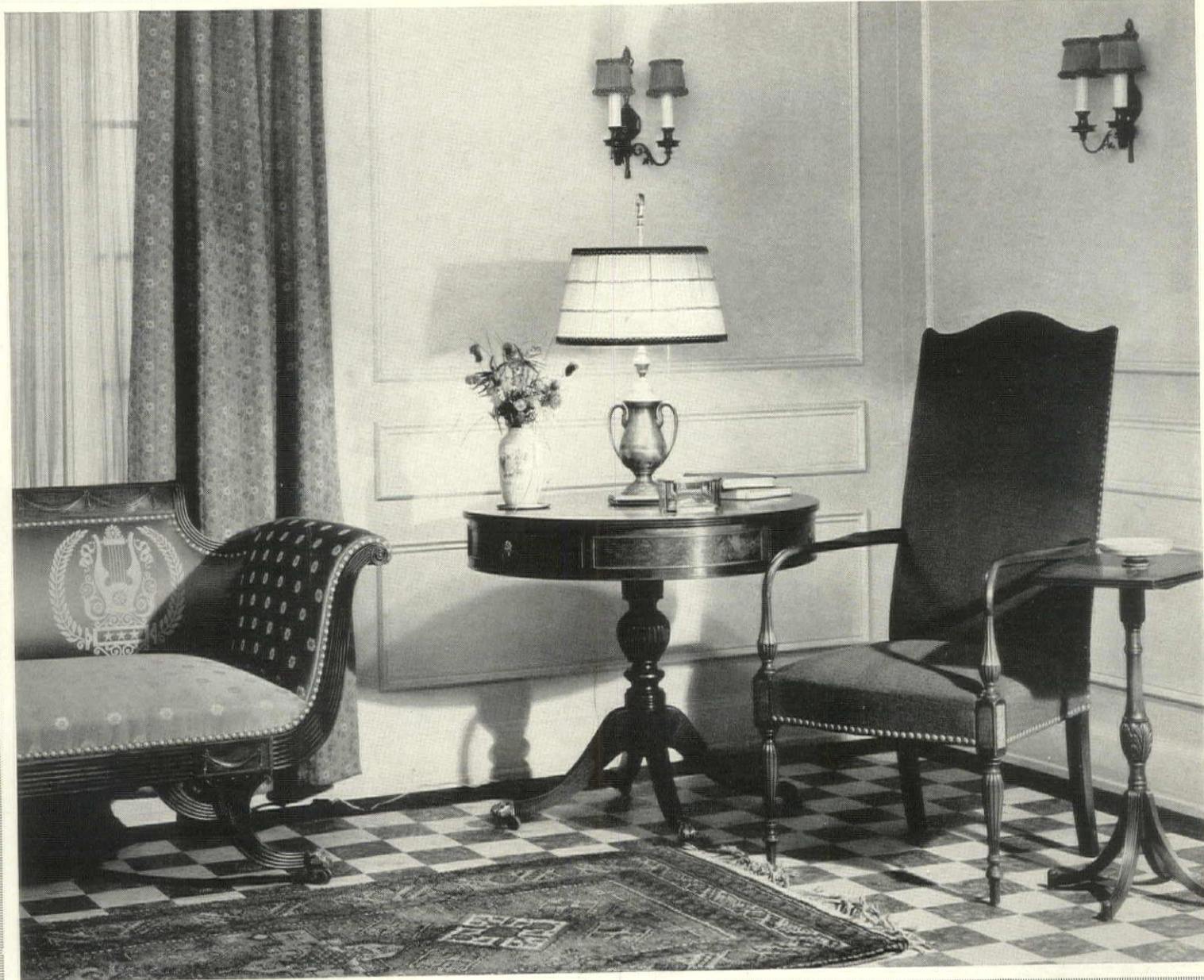
workmanship, variety of inlay and surface woods, without bringing the cost beyond the reach of moderate means. Ask your leading retail dealer.

Write for our 24-page booklet, which contains also full page color plates suggesting the decorative possibilities of gumwood for paneling and interior woodwork. Mailed free on request. Address the GUMWOOD SERVICE BUREAU OF THE HARDWOOD MANUFACTURERS INSTITUTE, Memphis, Tenn.

TRUST THE MAKER

Manufacturing craftsmen know woods, and which to use for definite purposes and effects. They appreciate the properties of all woods, and the widely accepted use of gumwood by masters of their art is its best indorsement.





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New Skill and Artistry in Furniture from the Old Masters



One has but to behold these new pieces by Kittinger to appreciate the chaste beauty of their design . . . a "Virginia" sofa, a Duncan Phyfe museum reproduction in solid Honduras Mahogany . . . a drum-top pedestal table with burl walnut drawer panels, reminiscent of Phyfe at his best . . . a hand decorated tilt-table . . . a high-backed Sheraton chair.

Only the finest cabinet woods, equal to those found in priceless museum pieces are used in Kittinger

reproductions. Substitute woods, or those imitating American Walnut or Honduras Mahogany are never found even in hidden or minor parts. And yet, Kittinger distinctive furniture, which can be produced only with utmost fidelity to high standards of workmanship and materials, is priced attractively low because of Kittinger's modern production methods.

A single piece of Kittinger furniture can bring beauty and style to an undistinguished room. Let us send you the booklet, "Living Room Furniture by Kittinger," and the name of the Kittinger dealer in your vicinity. Address Kittinger Company, 1860 Elmwood Avenue, Buffalo, N. Y.



KITTINGER

Distinctive Furniture

For over sixty years makers of fine furniture in solid woods only . . . principally Walnut, Mahogany and Oak.

THIS ANNOUNCEMENT WILL APPEAR IN LONDON, PARIS, BERLIN, MADRID, AND OTHER LARGE CITIES THROUGHOUT THE WORLD

The ÆOLIAN COMPANY

presents

AudioGraphic Music

AudioGraphic Music Rolls have been created under the direction and guidance of the greatest musical authorities in this country and Europe. The tremendous significance of this work is revealed by a study of the personnel of the committee. It is not too much to say that never in the entire history of music has any movement been accorded such universal support and approval.



WITHOUT tedious preparation or conscious effort, the understanding of fine music, the appreciation of fine music and the inevitably ensuing *love* of fine music, are now within the reach of everyone.

The new AudioGraphic Music Rolls for the Duo-Art Reproducing Piano, now available after years of careful preparation, make it possible for everyone to know good music and enjoy it to the utmost.

AudioGraphic Music Rolls represent an entirely new and revolutionary development in music.

These rolls present music, even the most difficult and involved classical compositions, in a manner so intensely interesting and so simple, that anyone, even the most unmusical, can understand and enjoy it.

The vast Treasureland of beautiful Music

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enter into and enjoy the vast and inexhaustible treasureland of beautiful music.

If you are an untrained music lover, if you are one of those who have always been considered unmusical, the AudioGraphic Music Rolls mean for you the opening up of a new world of beauty and joy. They mean the bringing into your life, on intimate terms, of the greatest of all the Arts.

Adopted by the great Universities and Music Schools

These rolls, designed for and adapted to the use of the layman, have been found so full of interest and so valuable in imparting an accurate knowledge of the great musical classics that already, even before the first announcement of their publication has been made, they are in use in many of the great universities and schools here and abroad.

The production of these rolls has been a great undertaking. For many months the world's foremost pianists, critics and musical authorities have collaborated to create them. What was started in a comparatively small way has developed into a great international movement of far-reaching importance.

Demonstrations of AudioGraphic Music Rolls are being given at Aeolian Hall, 5th Avenue at Fifty-fourth Street, New York, and also at the various Branches of the Aeolian Company in New York and by dealers throughout the United States. The AudioGraphic Music is also on display at the following leading New York music stores: Schirmer's, Ditson's, Carl Fischer's.

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Advancement of Music Appreciation

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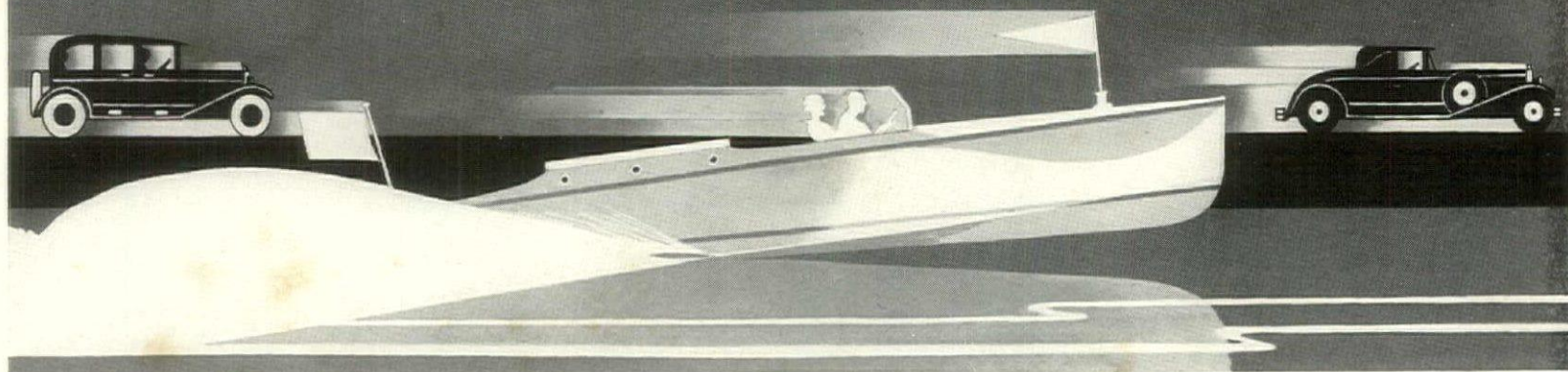
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I N E V I T A B L E



Smooth as *Stabilated* Motoring

There's a magical new meaning to motoring comfort. It's the magical smoothness of Stabilated Motoring—a sensation that cannot be compared to any other known means of motor car travel.

By an entirely new method—unlike shock-absorbers or similar devices—Watson Stabilators kill the cause of motoring discomfort before it even starts.

Vicious throws cannot take place. Bobbing, tossing and bouncing cannot begin. For Watsons remove the *cause* of all upward throws by instantly eliminating the force itself the moment it is born. Evil effects—the bounce and toss that shoot you off your seat—are

utterly banished. Your ride is smooth because the cause of rough riding is arrested at its source—instantly snuffed out.

There is no need for checking or absorbing rebound effects, for *there are no rebound effects!*

This instantaneous and adequate seizure of the *cause* instead of a delayed attempt to somehow lessen the effect is the reason why America's finest cars come equipped with Watson Stabilators—why American motorists are inevitably turning to Watsons for real motoring comfort and real motoring safety. John Warren Watson Company, Philadelphia, Pennsylvania.

FOR LARGE CARS

America's foremost heavy cars come with Watson Stabilators, Type C7. Tests showed these manufacturers that Stabilated Motoring is a necessity: Chrysler · Cunningham · Dodge Senior · DuPont · Duesenberg · Willys-Knight · Franklin · Gardner · Hudson · Jordan · Locomobile · McFarlan · Meteor · Nash · Packard · Peerless · Stearns-Knight · Studebaker

COMPLETE FOR ALL HEAVY CARS \$48 . . IN THE FAR WEST \$49

FOR LIGHT CARS

Owners of millions of America's light weight cars can now enjoy the new sensation of Stabilated Motoring. New Watson Stabilators, Type AA, are expressly designed to conquer the riding peculiarities of small, short-wheelbase cars, such as: Chevrolet · Dodge · Oakland · Whippet · Chrysler · Nash · Star · Essex · Oldsmobile · Wolverine · Pontiac

COMPLETE FOR ALL LIGHT CARS \$28 . . IN THE FAR WEST \$29

WATSON STABILATOR



The Joy of being first on the *Get-away*

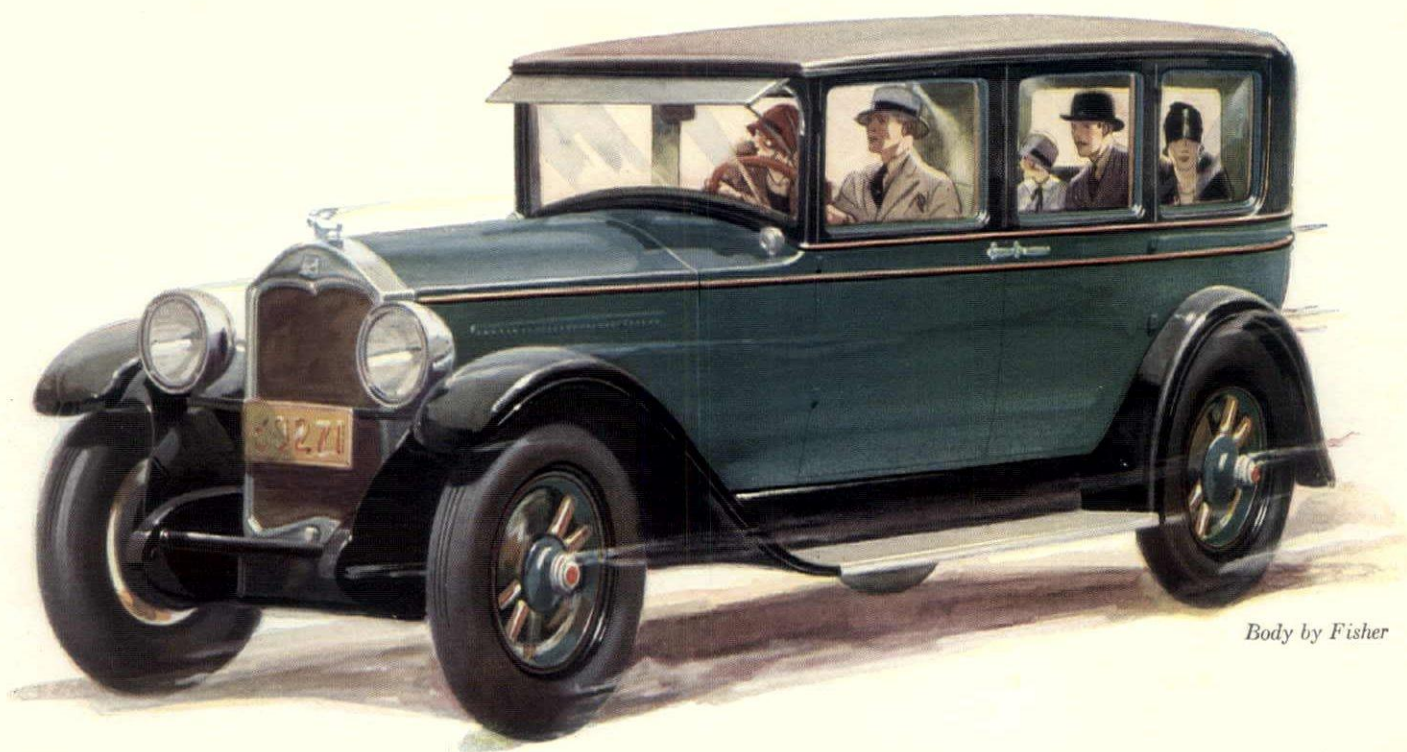
You've watched a thoroughbred at the starting post . . . now watch a Buick awaiting the traffic change—

The light! Gas! A sprint as fleet and smooth as a “favorite's” leap from the barrier—and Buick's off in the lead!

The same liveliness—the same flexibility—the same lightning response throughout the entire speed range. Get-away like an arrow from a bow!

It's performance like this that has lifted Buick to the crest of public favor. It's performance like this that is winning the most seasoned motorists to Buick.

If you admire brilliant speed and matchless virility in a motor car, then Buick is for you!



Body by Fisher

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

Camel

*The cigarette that leads
by billions*

Just to state a great truth in
another way—Camel is so ex-
actly what so many smokers
want that no other brand is
even a close second.



*If all cigarettes were as good as
Camel you wouldn't hear any-
thing about special treatments
to make cigarettes good for the
throat. Nothing takes the place
of choice tobaccos.*

If you are under the spell of the charm of good furniture, you will find W. & J. Sloane a revelation. For one piece of lasting value, or a distinguished ensemble, you might well begin and end your search successfully at this very unusual institution.



W. & J. SLOANE

Fifth Avenue at Forty Seventh Street

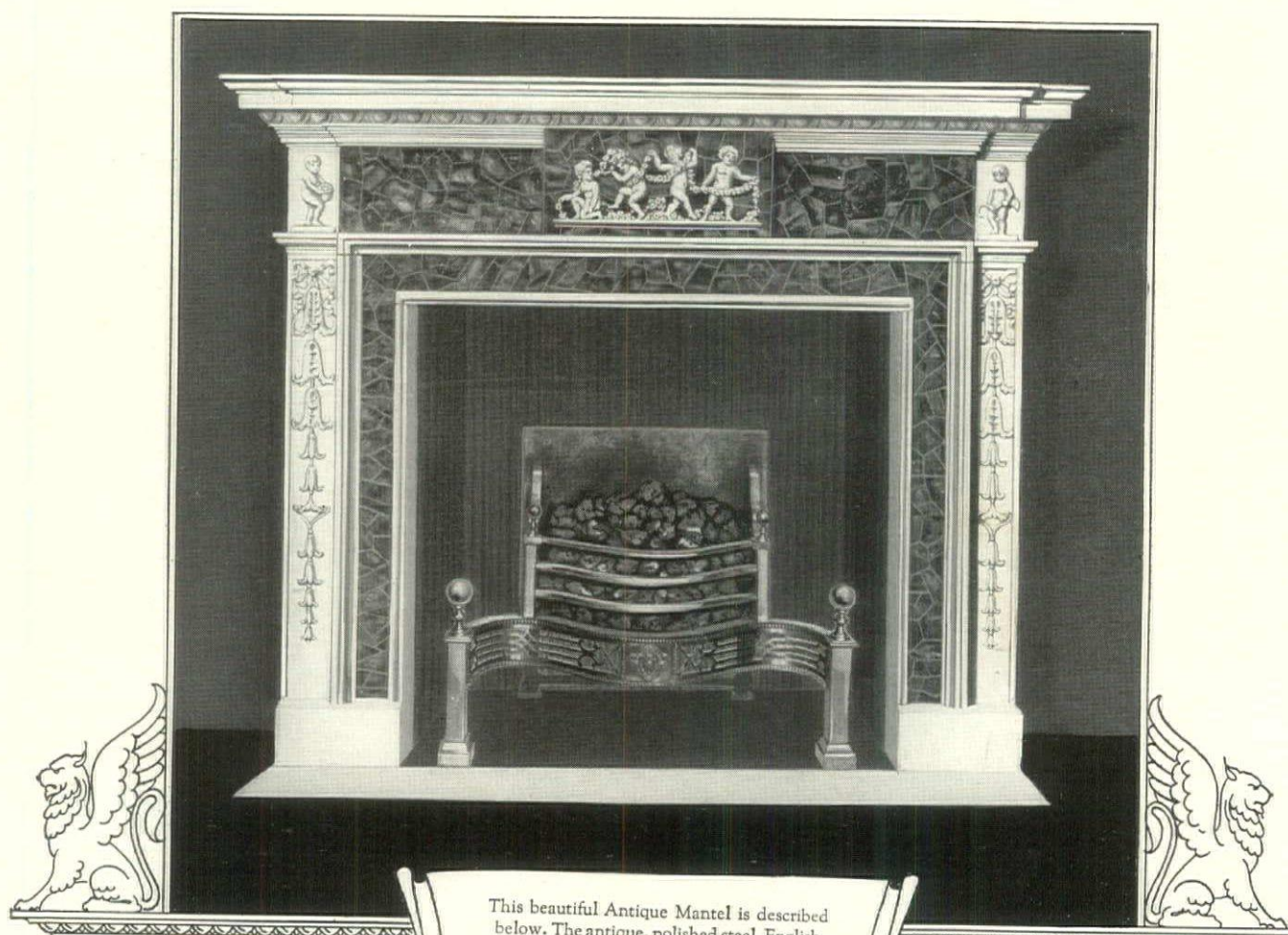
New York City

San Francisco

Washington

INTERIOR DECORATION · HOME FURNISHING COUNSEL

GENUINE ANTIQUE MANTELS AND DISTINCTIVE



This beautiful Antique Mantel is described below. The antique, polished steel, English Dog Grate, \$350. Almost all our grates can be equipped with "Magicoal" electric fire if desired.

*T*his genuine antique mantel—hailing from the artistic

Georgian Period—is truly a find. Rare because it is partly made of a beautiful ornamental stone no longer found in just the same color depth and varying intensity. ♡ Blue John, beautiful beyond compare, is the stone that was carefully cut and fitted by hand in the frieze and inlaid facing of this mantel. The meticulous workmanship, the artistry alone that contributed to its creation, classifies it among the almost priceless things. ♡ Blue John is a dark purple spar, its hues varying according

to the changing reflections of light. The name is traceable

to the Blue John Mine of Castleton, Derbyshire, England from whence it came. The stone mined today is weakly colored, lacking the deep richness of that which helped in making this exquisite fireplace ornament. ♡ In all the years this House has devoted to the selection of antique mantels, seldom has there been the equal of this one. Somewhere in America there is a home that will be enriched by its presence. It is offered, subject to prior sale, at \$3,000.

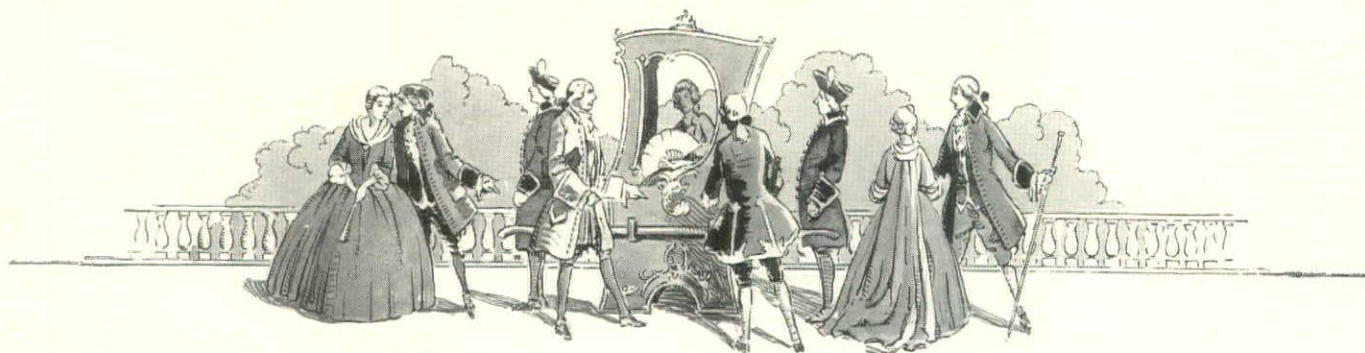
WM. H. JACKSON COMPANY

Established in the
Year 1827

2 WEST 47TH STREET
NEW YORK

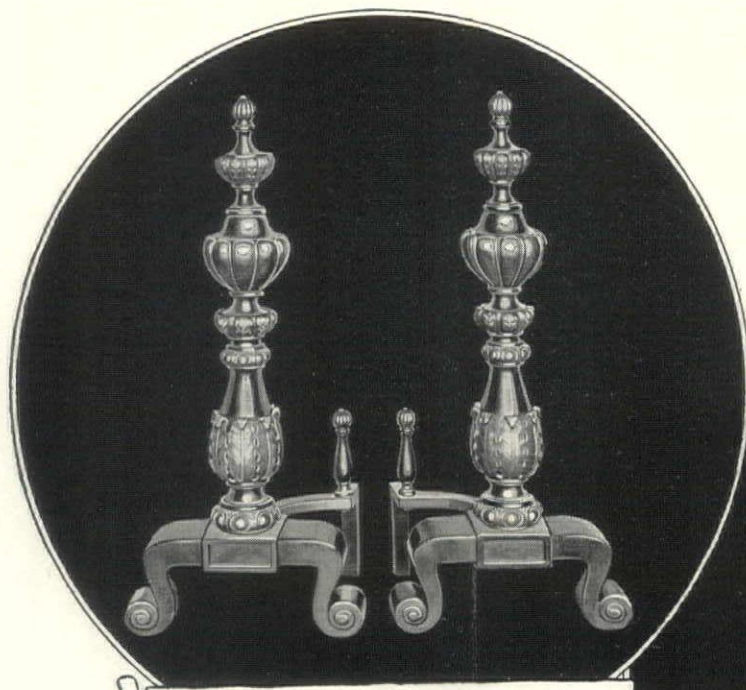
318 N. MICHIGAN AVE.
CHICAGO

The Oldest House of
its kind in America

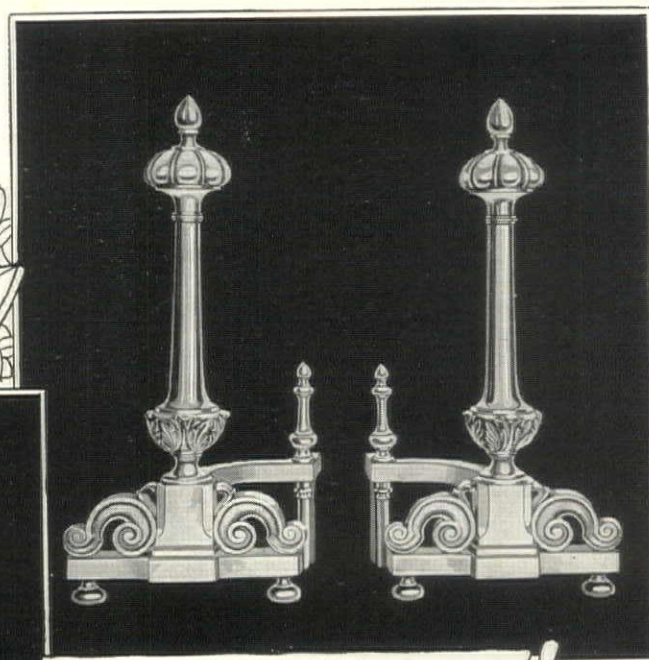


OVER A HUNDRED YEARS OF SERVICE TO THE

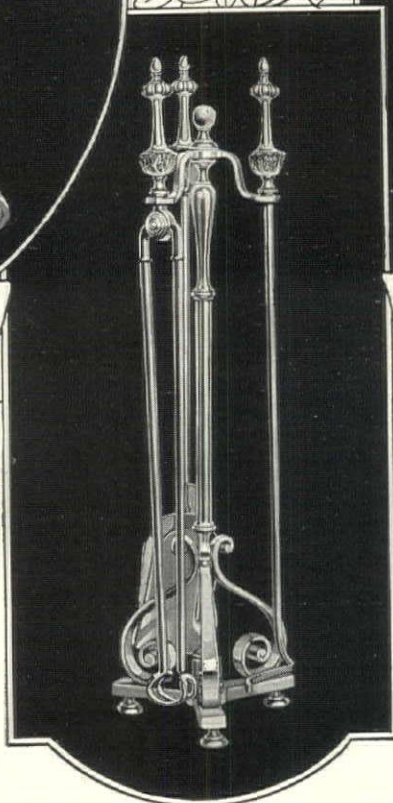
FIREPLACE FIXTURES OF THE GEORGIAN PERIOD



Georgian Period Andirons in 16th Century Iron and Antique Gold, \$165 for the pair. Fire-sets and fixtures to match.



Georgian Period Andirons, silver finish, \$165 for the pair. Others from \$20 to \$800 a pair.



Georgian Period Fire-set, silver finish, \$110.

BEAUTIFUL antique mantels such as those we secure from abroad are incomplete without andirons and other fireplace accessories of a fitting character. Therefore, to patrons of this House we offer andirons and other equipment, individually designed and executed by the craftsmen in our shops and foundries. The andirons are wrought by hand into various period designs and also cast in iron, bronze or brass. Their finishes are the same as those in vogue during the various periods. Thus the owner of a Tudor, Jacobean, Adam or any period mantel may find here andirons truly representative and

in complete harmony with the period. ♡ The fittings for the fireplace made by this House are as distinctive as our authentic antique mantels. All designs are exclusively ours and they can be obtained only from us direct. Available in sizes suitable for all fireplaces and in a variety that affords one the opportunity to exercise his or her individual choice. ♡ May we suggest that you stop in at one of our shops and inspect the line of beautiful fireplace fixtures on exhibition? Or, write us at New York, Dept. HG, for booklet illustrating and describing these lovely appointments for the hearth.

WM. H. JACKSON COMPANY

Established in the
Year 1827

2 WEST 47TH STREET
NEW YORK

318 N. MICHIGAN AVE.
CHICAGO

The Oldest House of
its kind in America



PROMINENT FAMILIES IN THE SOCIAL REGISTER

BRYANT GAS HEATING NOT ONLY GIVES YOU ABUNDANT, EFFORTLESS WARMTH, BUT LITERALLY TRANSFORMS THE BASEMENT INTO A CLEAN, LIVEABLE PART OF THE HOUSE—PLAYROOM, DEN, WORKSHOP, LAUNDRY, MAID'S QUARTERS, OR FOR DANCING.



HEATING THE HOME WITHOUT A CARE

Modern Gas Heating brings you the utmost in home comfort,

and permits economies in construction.

FOR a full half of the year the comfort of your home depends upon your furnace. No other item of home equipment can bring you such care-free comfort, such untold convenience, as a heating plant that banishes furnace work and worry from your very thoughts. Bryant Gas Heating frees you forever from drudgery in keeping your home warm.

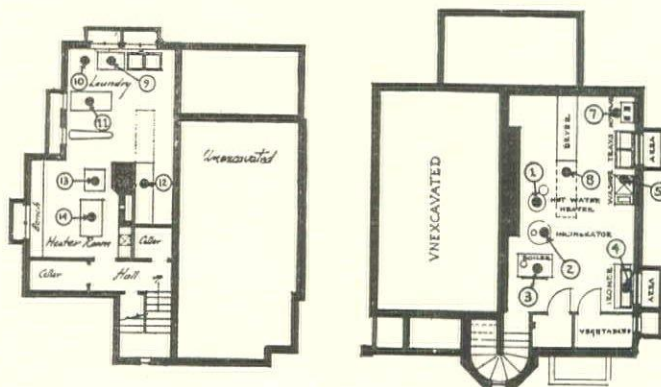
UTTERLY CAREFREE

A Bryant Automatic Gas Heating Plant requires "no more care or attention than a pup can give it." There are no ashes to handle, no stoking, no drafts to adjust, no early morning firing-up, no nightly banking-down, no furnace man coming in and going out. Your winter's furnace tending consists of lighting the heating plant in the Fall and the weekly winding of a clock conveniently placed in one of the upstairs rooms.

AUTOMATICALLY CONTROLLED TEMPERATURES

Temperatures are positively and accurately maintained. No matter how

Two prize winning basement plans in the American Gas Ass'n architectural competition, showing how basement size can be reduced.



A Bryant Gas Heating Plant will enable you to plan your home so as to utilize the basement for living quarters. You can secure equal space with less above-ground construction; it is possible to effect a decided saving by making the basement smaller. Since no space is required for fuel storage, and because a Bryant Heating Plant occupies so little space, the basement may be built much smaller than would otherwise be necessary. You save in excavating, wall construction, partitions, etc.

fluctuating the outside temperature may be, the inside temperature is constant within a single, thermometer-measured degree of the setting on the regulator control.

Seventy-one degrees throughout the

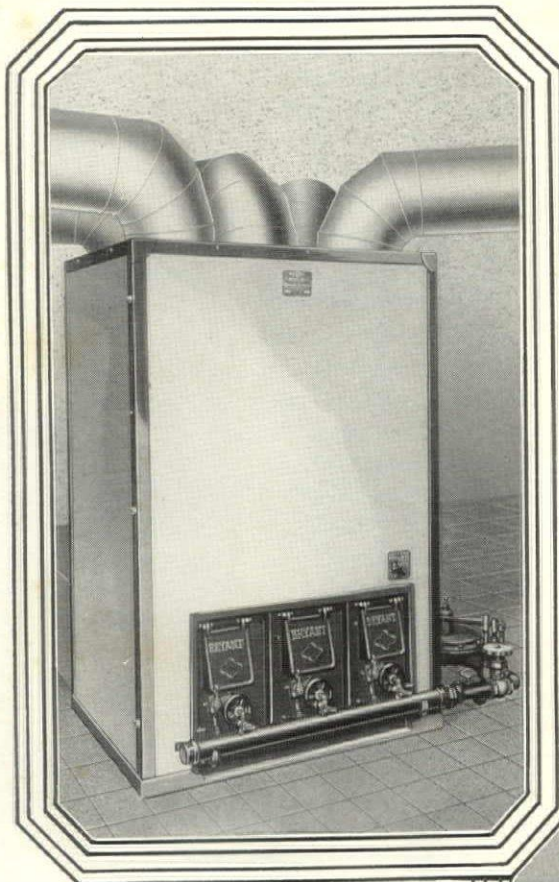
day and evening, if that is the temperature you prefer! If you like a cooler house at night for sleeping, the change will be made automatically. Just set the regulator to any combination of day and night temperatures you desire and those temperatures will be maintained, and changed, without further thought on your part.

ABSOLUTE CLEANLINESS

Bryant Gas Heating is absolutely free from dust, ashes, soot or oily vapors. Its installation makes a new cleanliness readily apparent throughout the entire house. The basement is transformed from a dirt-burdened spot to be visited only upon necessity into a clean, useable part of the house. It can be kept as neat and tidy as the upstairs rooms with a dust cloth.

PERMITS CONSTRUCTION ECONOMIES

In addition to rendering you a heating service utterly free from all work and worry, Bryant Gas Heating will permit an actual dollars and cents saving in the



THE BRYANT WARM AIR FURNACE—DESIGNED PARTICULARLY FOR GAS—OFFERS THE UTMOST IN WINTER COMFORT TO THOSE WHO PREFER THIS METHOD OF HEATING. THESE HEATING PLANTS ARE COMPACT, ATTRACTIVE, AND UTTERLY CAREFREE IN OPERATION.

BRYANT GAS BOILERS ARE DESIGNED FOR HOT WATER, STEAM AND VAPOR SYSTEMS, WITH A RANGE OF SIZES IN EACH TYPE TO MEET EVERY HEATING NEED. ANY BRYANT GAS BOILER CAN REPLACE THE PRESENT HEATING PLANT ENTIRELY, WITHOUT ANY CHANGE IN THE SYSTEM ITSELF, OR CAN BE INSTALLED ALONGSIDE OF IT.

construction cost of a new home, as illustrated in the panel on the preceding page.

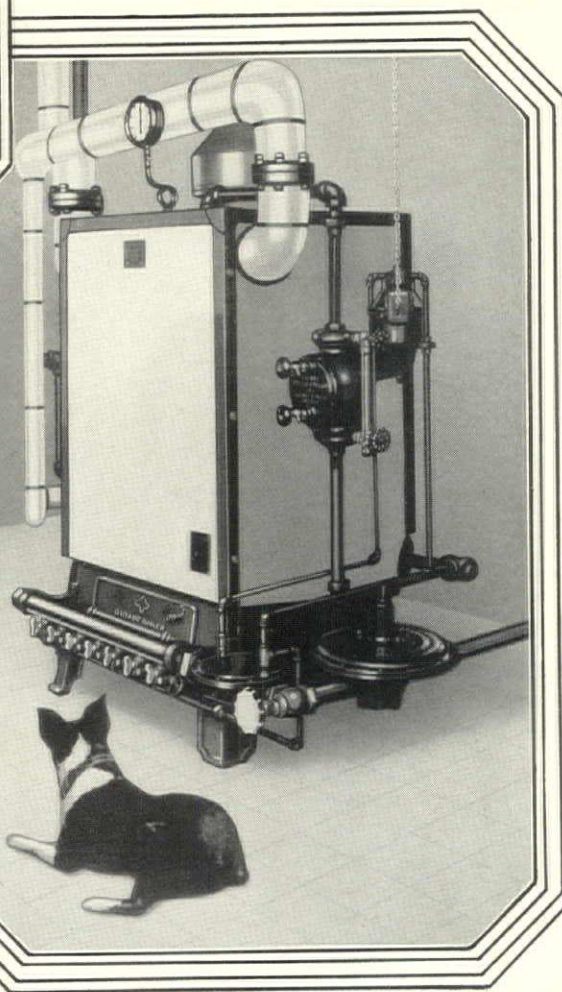
It permits you either to make the basement excavation smaller, or enables you to secure an additional room or two at little or no additional cost by utilizing the basement space that would otherwise be used for fuel storage and as an ash depository.

MODERATE IN COST

The luxury of Bryant Automatic Gas Heating is well within the reach of most home owners. The actual dollars and cents cost is often *less* than the all-over cost of coal or oil heating—when the cost of fuel, labor of furnace tending and handling ashes are considered for coal; and the cost of gas pilot lights, electricity, and depreciation of the burner are included for oil.

In many communities the gas companies grant special low rates for house-heating. Even where the cost of gas is greatly more than the cost of coal or oil heating, the comfort, convenience and reliability of Bryant Gas Heating more than offset any difference in cost.

The cost of this heating service for your home must take into consideration all factors such as gas rate; type and heat content of the gas; size, construction and exposure of your home, and the coldness of the winters in your community. Just



what this cost will be can be accurately estimated by any of the 33 Bryant offices.

FOR ALL TYPES OF HEATING

The comfort and convenience of Bryant Gas Heating is not confined to any one type of heating system. It is just as carefree and reliable whether used with a hot water system, a steam system, a vapor system, or with warm air.

Used with any type of heating system you may prefer, Bryant Gas Heating will make your winter warmth effortless. No more will you have to coddle the furnace from Fall till Spring. No more will you

and your family experience the drudgery and petty nuisances of old-fashioned heating methods. No longer need you endure the ups-and-downs in home temperatures; nor put up with the dust, soot, and oily vapors of ordinary heating. No longer need you regard the basement merely as a furnace room and fuel storage space.

No matter how large your home or how small, there is a type and size of Bryant Heating Plant—designed particularly for gas fuel—that will banish *all* of your furnace tending cares forever.

For complete details of this luxurious heating service, or for a dependable estimate of the cost for your present or contemplated home, just 'phone your local Bryant office, or write to us in Cleveland. Your inquiry will entail no obligation whatsoever.

THE BRYANT HEATER & MFG. COMPANY

17876 St. Clair Ave. Cleveland, Ohio

A national organization of expert gas heating engineers. 'Phone or write The Bryant Heater & Mfg. Company in the city nearest to you.

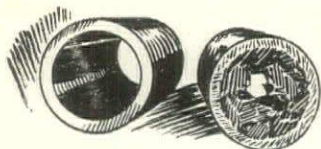
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|--------------------|---------------------|
| Amarillo, Tex. | Hartford, Conn. |
| Aurora, Ill. | Kansas City, Mo. |
| Baltimore, Md. | Louisville, Ky. |
| Birmingham, Ala. | Milwaukee, Wis. |
| Boston, Mass. | New Haven, Conn. |
| Bozeman, Mont. | New York, N. Y. |
| Buffalo, N. Y. | Omaha, Neb. |
| Butler, Pa. | Philadelphia, Pa. |
| Canton, Ohio | Pittsburgh, Pa. |
| Chicago, Ill. | San Francisco, Cal. |
| Cincinnati, Ohio | St. Louis, Mo. |
| Clarksburg, W. Va. | Toledo, Ohio |
| Cleveland, Ohio | Utica, N. Y. |
| Columbus, Ohio | Washington, D. C. |
| Dallas, Texas | Wichita, Kas. |
| Denver, Colo. | Zanesville, Ohio |
| Detroit, Mich. | |

Canada:

The Crane Company, Calgary, Winnipeg;
Arthur S. Leitch Co., Ltd., Toronto.

BRYANT GAS HEATING





Installed at the same time, in the same building, the Anaconda brass pipe is in perfect condition, while the iron pipe is almost entirely clogged with rust and is badly pitted on the outside. This iron piping had to be replaced. Even in a few years, the brass pipe proved much less expensive even though its initial cost was slightly higher.

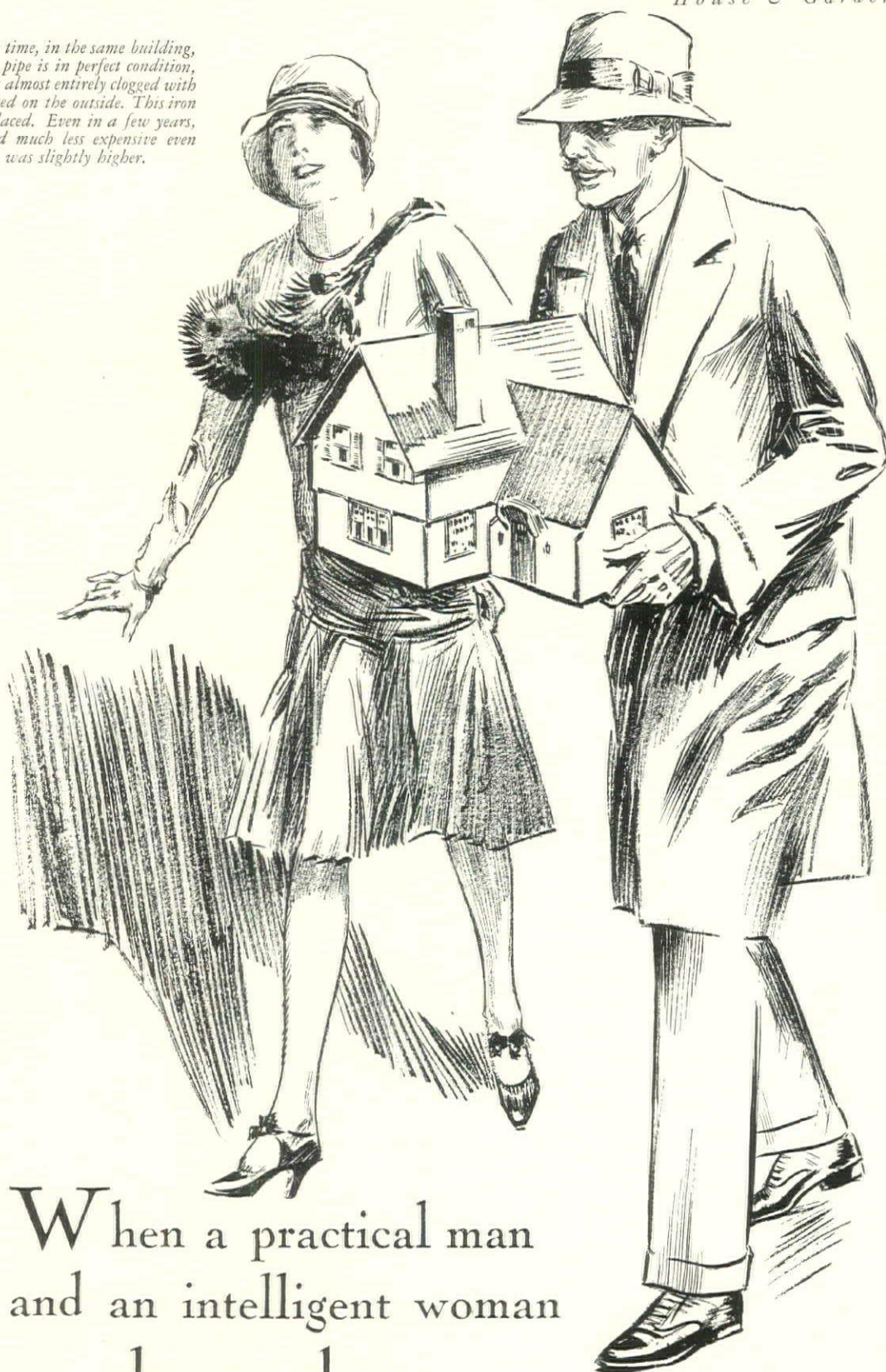
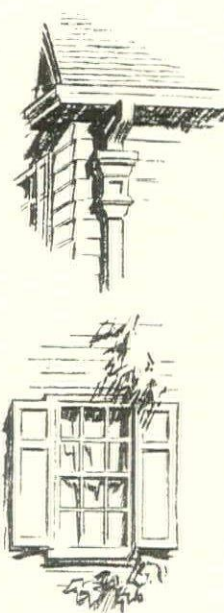
THE architecture and decoration of a home are matters of opinion. But when builders or buyers consider the actual construction of a home they come face to face with certain proved facts. About building materials. About roofing. About foundations. These have definite qualities that are demonstrably superior or inferior. They are not matters of opinion. And this is particularly true of the piping. For the superiority of Anaconda Brass Pipe is not debatable. Architects and builders *know* that it will give longer and more satisfactory service, at less expense, than corrodible iron or steel pipe will give.

FAIR-MINDED, reasonable people who have a respect for facts and a regard for real economy have used Anaconda Brass Pipe in more than 100,000 homes. Its obvious advantages, and its small additional cost, have given it a place among the basic necessities of the home. It never rusts and clogs with rust deposits as iron or steel pipe eventually does. It always delivers a clear full flow of water.

IRON or steel pipe must be replaced, often within a few years. Plastering and plumbing bills eventually follow its installation. In fact, it is unreasonable to expect any kind of corrodible pipe to meet the modern building practice of concealing all piping. Yet there is a difference of only \$75 between iron pipe and Anaconda Brass Pipe in the average \$15,000 home. No matter what type of house you are planning, building or remodeling, get comparative cost figures from your architect or builder.

(Above) It is wasteful to use corrodible metal for rain pipes, gutters and roof flashings. Constant exposure quickly ruins them. They should always be made of Anaconda Copper for life-long service, real economy and for added permanent values. The extra cost is surprisingly moderate.

(Below) Screens of Anaconda Bronze wire are so much more economical than corrodible screens that their installation is an unusually sensible step in rustproofing the home. They cost only about \$28 more than corrodible screens for the average eight room house.



When a practical man
and an intelligent woman
buy a home

Rust-proof the entire house. For only about \$450 more than the cost of corrodible metals, the average \$15,000 house can actually be completely rust-proofed . . . with water piping of Anaconda Brass . . . with flashings, rain pipes and gutters of Anaconda Copper . . . with screens of Anaconda Bronze . . . and with hardware of solid Anaconda

Brass or Bronze. This modern equipment pays for itself many times over, and always proves an added attraction when the house is sold. Write to our Building Service Department for our new, free booklet, "Rustproofed" or for any facts and figures you may require. The American Brass Company, General Offices, Waterbury, Connecticut.

ANACONDA COPPER
BRASS ANACONDA from mine to consumer **BRONZE**

Now, every man *can* give his wife the home of her dreams

This NEW BOOK shows you the secret of owning a better home than you hoped for—right now. Send for your FREE copy today.



DOES your wife envy others the joy of living in homes of their own? Do you wonder how they get them—people who don't earn any more money than you do or have any more brains either?

How do they do it? The *whole story* is told in a new book we have just published. This *free* book is written in co-operation with eminent building authorities. It tells you all the help you can get to realize your ambition for a home of your own. So many people want to help you, if you only knew how to approach them: your banker, your employer, your builder, your lumber dealer and your realtor.

You won't need a lot of money to get the home you want. This new book tells you how. It gives you facts that will surprise you about how easy it is to finance your home on a basis that will protect your investment. It will help you select your contractor or judge a house already built.

You can have a better home than you hoped for

Moreover, this book will show you how you can own a *better* home than you ever dreamed possible. It will tell you about the amazing 5-point material that brings new comforts and can cut one of your biggest items of upkeep cost by a third.

FOR OLD HOMES, TOO

IN houses already built, Celotex lines attics. Here, it will make your home cooler in summer; warmer in winter; add an attractive extra room; and save more fuel money than it costs. It is also used to line basements, garages, and for remodeling work.

This material is Celotex. It adds little or nothing to the cost of building; because the broad, strong Celotex boards *replace* other materials in the walls and roof and *save money* in the radiation and heating plant.

Home comfort is raised to a new high standard. Fuel bills can be cut by a third year after year. For Celotex, the 5-point material, makes homes (1) stronger, (2) cooler in summer, (3) quieter, (4) warmer in winter, (5) less costly to heat. Such homes resell readily. They are the kind that modern home seekers demand.

Send for this book NOW

Every man who is renting owes it to himself and to his family to read this book. It is showing thousands who have simply *wished* for a home how easy it is to actually *own* one.

Don't put off this important matter another day. This valuable book will be sent *free* and places you under no obligation. Send for your copy right now!

THE CELOTEX COMPANY, Chicago, Ill.

Mills: New Orleans, Louisiana
Branch Sales Offices in many principal cities
(See telephone books for addresses)
Sales Distributors throughout the World
Canadian Representatives:
Alexander Murray & Company, Ltd., Montreal
ALL RELIABLE LUMBER DEALERS CAN SUPPLY CELOTEX



The sign of a well-built house

—comfortable in any weather, low in
upkeep cost and high in resale value.

This building is made
✓ STRONGER ✓ COOLER in summer
✓ QUIETER ✓ WARMER in winter
✓ LESS COSTLY to heat
by **CELOTEX**
✓ The 5 POINT material
JOHN DOE - Contractor

This book is FREE

This book clears up scores of questions. Look at these chapter headings: "Can I Afford It?—Where Shall We Live?—Helps Ready For You—Getting The Money—Building It Right." Fill in the coupon and mail it right now.



THE CELOTEX COMPANY

645 North Michigan Avenue, Chicago, Illinois

☐ Please send me the book, "You Can Own That Home," and the Celotex Building Book.

Name

Address

☐ I am interested in buying or building a Celotex house.

Approximate price..... Location.....

☐ I am interested in using Celotex in my present home.

—H&G—1-28



Wouldn't you like to burn less coal?

WOULDN'T you like to cut down your cost of heating, and at the same time enjoy greater comfort?...Is your house slow to heat on winter mornings?...Is it next to impossible to heat your home comfortably on extra cold days, no matter how much fuel you burn?...Does your boiler require several refuelings during the course of the day?

The answer "yes" to any one or all of the last three of the above questions is a clear indication that your present heating system is burning more fuel than it should. Our two books explain why, and point out the way in which you can cut down your cost of heating.

The titles of these two books are, "Guaranteed Heating Satisfaction at Minimum Cost," and, "Does it Pay to Install an Oil Burner?" With no obligation on your part, we will be glad to mail you a copy of each of these books without charge.

We offer them on the basis that the cost of heating is always a considerable expense in running your home. But that there is no use in having it any greater than it really needs to be. One wants to enjoy the luxury of comfort, and at the same time pay as little for it as possible. If you will use the coupon below we will send the books to you at once. The H. B. Smith Co., Dept. K-14, Westfield, Mass.

THE H. B. SMITH COMPANY
Dept. K-14, Westfield, Mass.

Gentlemen: Without cost or obligation to me,
please send me a copy of each of your two books.

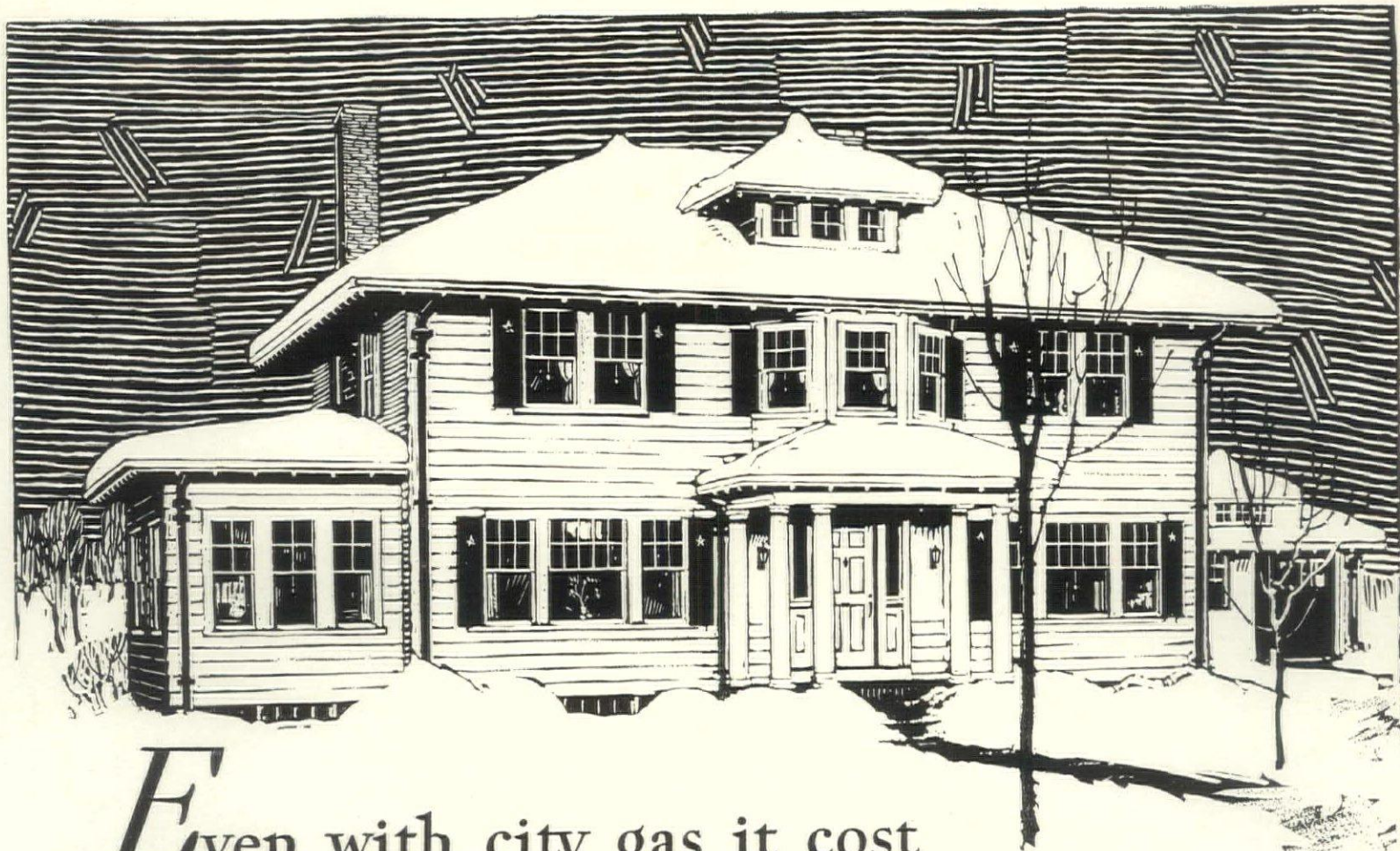
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Street

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THE **H. B. SMITH**
BOILERS & RADIATORS
Used in fine homes and buildings since 1860

*The H. B. Smith Boilers for steam, hot water and
vapor heating; radiators; and hot water supply
boilers; for every type and size of private home,
office building, factory and public building*



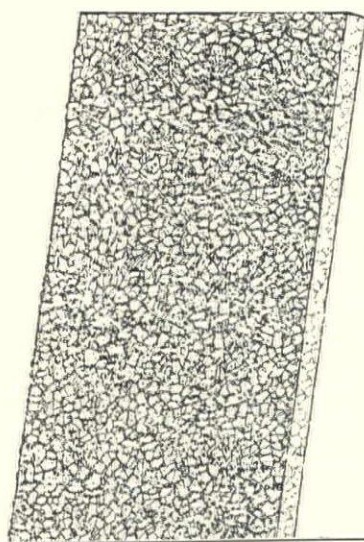
Even with city gas it cost only \$133.05 to heat this CORK INSULATED HOME

THE secret of this remarkable record of fuel economy is the insulation. A lining of Armstrong's Corkboard saved heat that otherwise would have been wasted through the walls and roof. Corkboard 2 inches thick was applied to the second story and sun porch ceilings, and 1½ inches thick to all outside walls.

A letter from Mr. Thos. L. Andrews, owner of the house, located in New Bedford, Mass., tells its own story:

"I am very glad to recommend Armstrong's Corkboard Insulation to every home builder, as we have lived in our cork-insulated home in New Bedford for nearly a year and it has come up to every expectation.

"In figuring my total gas bill for this year's heating I was much pleased to find it was only \$133.05, as compared with the gas company's estimate of \$297.00. This is a very considerable saving and helps to pay a good portion of the cost of insulation. Last winter was a severe winter and, under the most unfavorable weather conditions, our home was always comfortable.



"..... During this summer there has been a very noticeable difference between the inside and outside temperatures. This is very evidently a result of the corkboard insulation."

Your new home, too, can be made comfortable and economical of fuel by lining it with Armstrong's Corkboard. Be sure to use sufficient thickness. Experience has proved that 1½ inches of Armstrong's Corkboard on the walls and 2 inches on the upper ceilings or roof will pay the largest return in comfort and economy on the insulation investment. A properly insulated house can be comfortably heated with a smaller size heating plant.

If you are building or planning to build, send for a copy of the 32-page book telling you how Armstrong's Corkboard will soon pay for itself in fuel saved. Address, Armstrong Cork & Insulation Company, 193 Twenty-fourth Street, Pittsburgh, Pa.; McGill Building, Montreal, Quebec, or 11 Brant Street, Toronto, Ontario. Branches in principal cities.

Armstrong's Corkboard Insulation

A Heatproof Lining for Walls and Roof

Send this to us }

ARMSTRONG CORK & INSULATION CO.
193 TWENTY-FOURTH ST., PITTSBURGH, PA.;
MCGILL BUILDING, MONTREAL, QUEBEC OR
11 BRANDT STREET, TORONTO, ONT.

GENTLEMEN—You may send me your 32-page booklet containing complete information about the insulation of dwellings with Armstrong's Corkboard.

Name _____

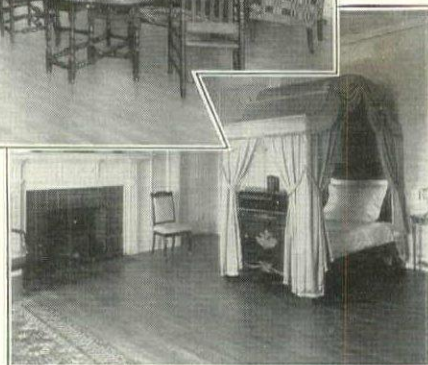
Address _____

JANUARY



Write for "The Story of Oak Floors." 24 pages of interesting flooring facts, illustrated, with color plates of the new finishes, sent free on request. Write our service department for suggestions; or consult your leading lumber dealer.

From earliest times to the present day, always in harmony with changing styles of furniture and decoration. Oak is the permanent, ever-satisfying floor.



Floors *that remain beautiful* *Oak is permanent—cleanly—economical*

Replacement expense is an unwelcome drain on a home owner's purse. Wherever possible, the wise home-builder sees to it at the outset that materials selected are of a kind and quality that will avoid such unnecessary outlay. Perishable floors that will require replacement, are more than twice as expensive as their first cost.

Oak floors, on the other hand, justify

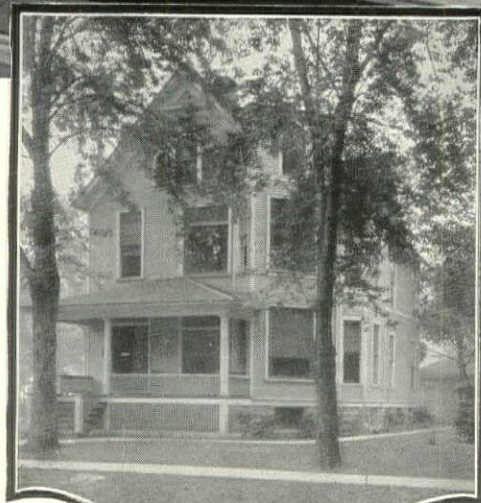
their reasonable cost on the basis of permanence alone. Once properly laid, they outlast the life of the house itself. With but slight attention to keep the surface cleanly and lustrous, their characteristic beauty enhances with time. Age improves an oak floor. And when the time comes to rent or sell, oak floors are a valuable asset. They help sell the house.

OAK FLOORING BUREAU, 1247 Builders' Building, Chicago



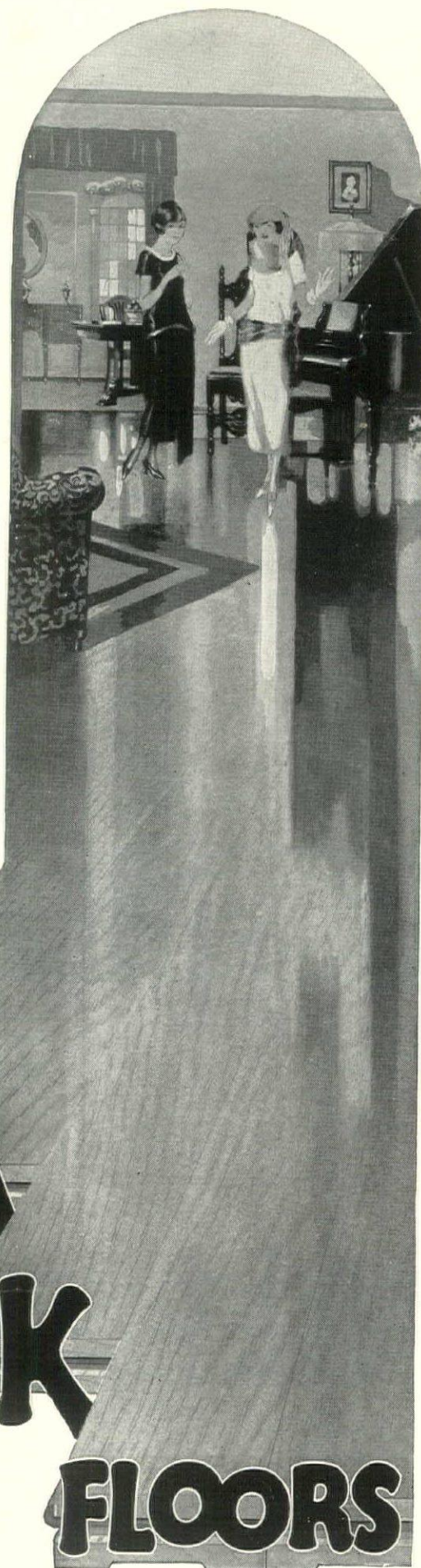
Over old floors

Lay oak over old worn floors in your present home at slight expense. No woodwork need be torn up, as the old floor becomes a useful sub-floor. The cost for each room can easily be as low as many articles of furniture in everyday use.

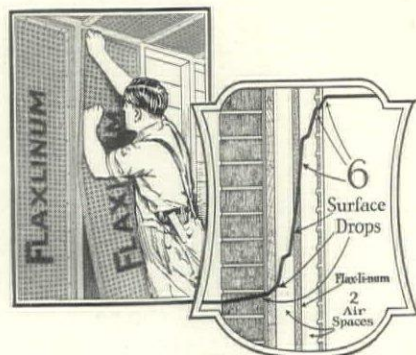


OAK
FLOORS

NATURE'S GIFT OF
EVERLASTING BEAUTY



.....for their health
as well as yours.....



Know These Facts About Flax-li-num

1—Greatest Insulating Efficiency.

Used correctly in your walls, one-half inch FLAX-LI-NUM is equivalent to three-fourths inch insulation used as a substitute or installed against the sheathing. U. S. government tests prove this. The FLAX-LI-NUM method creates two insulating air spaces instead of one, and six surface resistances instead of four.

Every fibre of flax contains millions of tiny dead air cells. Between the fibres are millions more of these tiny dead air cells. FLAX-LI-NUM, by the very structure of the material from which it is made, is a naturally superior insulation. For more than 17 years it has been used where correct insulation is imperative.

Not to be overlooked is the fact that FLAX-LI-NUM, installed in the finished home, is just as thick as when it leaves the factory. It is not compressed in the installation.

2—Ease of Application.

FLAX-LI-NUM goes in fast. Your builder simply wedges the sheets in tight—it goes in right. The semi-rigid sheets hold themselves in place while the builder drives home a few nails.

3—Fool-proof on the Job.

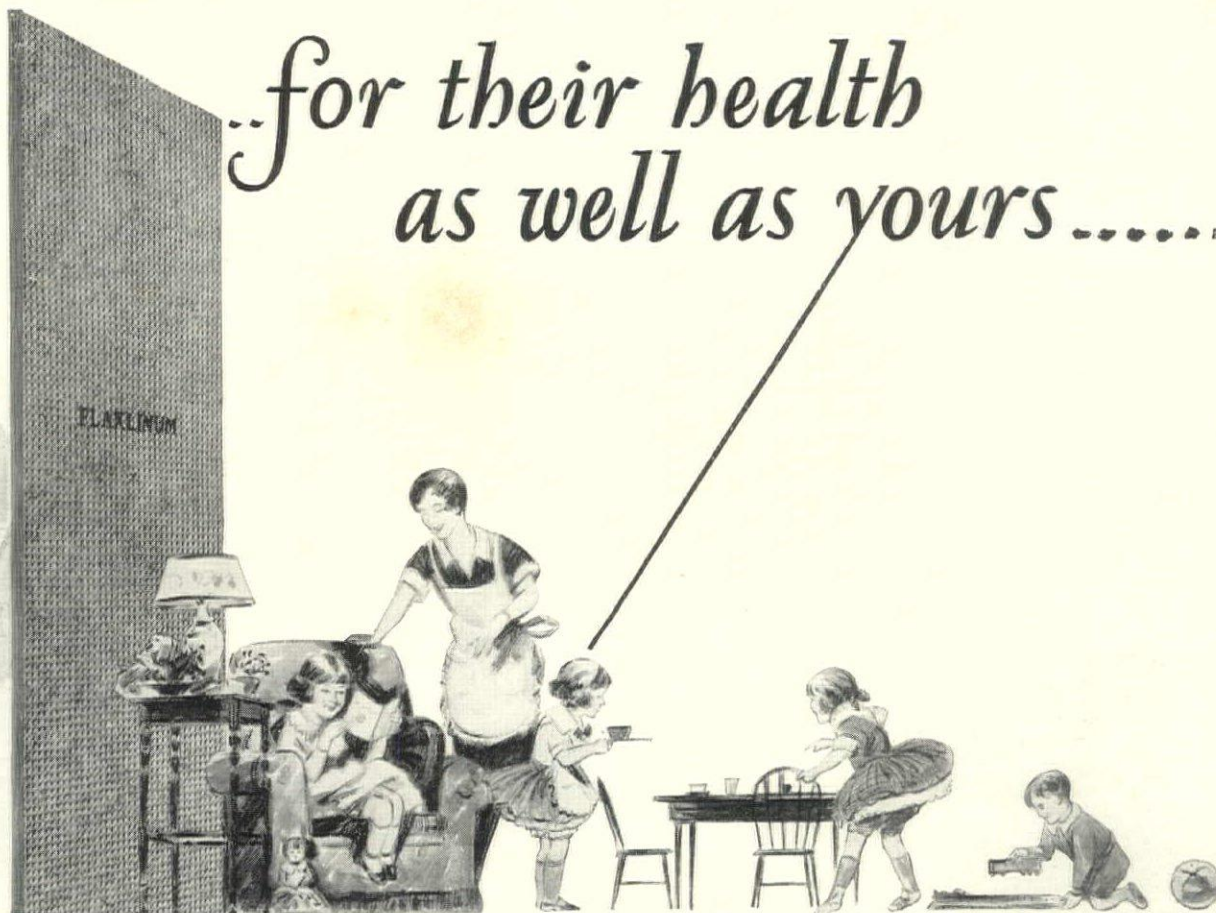
So simple is its installation that it is almost impossible to get it in wrong.

4—High in Tensile Strength.

FLAX-LI-NUM, made from long, tough flax fibres, has great tensile strength. It does not puncture, crack, break or tear. It never needs repairing after it is in place.

5—Permanence.

Flax fibre never rots. Hence FLAX-LI-NUM itself will never deteriorate. It will outlast the building. FLAX-LI-NUM, examined after 17 years' service, has been found to be in perfect condition.



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Colorful decoration harmonizing background permanent foundation



THERE is exquisite color in a Bruce oak floor, ingrained by Nature, emphasized by finishing, capable of delicate modulations from light to rich weathered tones, as the decorative scheme requires. It cannot be successfully imitated. This natural coloration is sufficient in itself to be a real element in decoration, yet it is not obtrusive. It does not attract too much attention to the floor, but blends with woodwork, walls, and furniture of whatever material and design.

Preserves room harmony

An oak floor is incomparable in dignity, reflecting the lights and shades that play in the lustrous surface of wood paneling, for example. Extending into adjoining rooms with entirely different wall treatment, the same floor is equally appropriate. In hallways, oak strips running lengthwise, convey a sense of spaciousness and good proportion. Throughout all the rooms, Bruce oak flooring is a harmonizing background, permitting wide variation in decoration and furnishings, without loss of unity.

It is ideal beneath rugs, mellowing the bright hues in orientals, adding a needed complementary color to rugs of solid pattern. Where space permits, a border of Bruce design in squares or basket-

weave contributes a touch of old world artistry, reminiscent of the time-defying floors of chateau and manse. People who appreciate the innate charm of wood, accept the experience of centuries in choosing oak as the correct as well as the enduring floor for their homes.

Lasting value—

no replacement necessary

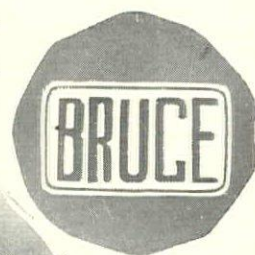
When once properly laid, time only improves a Bruce oak floor. Age seasons, mellows, and beautifies it. The toughness and resiliency which Nature grows in sturdy oak defy wear. Snug fitting accurately machined strips unite into a continuous unbroken surface, easily kept in perfect condition. It is only necessary to give Bruce floors the same care you would good furniture, no more. The return will be many-fold in years of satisfac-

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Choose from white or red oak, quartered or plain, in different widths and thicknesses, to suit your taste and to give variety and distinction to different rooms. Ask your local lumber dealer to figure the reasonable cost of laying Bruce flooring over the worn floors of your present home.

This label appears on all bundles of Bruce oak flooring, sold nationally through retail lumber dealers everywhere.



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"Just Inside your Threshold" suggests many ways to individualize your floors. Tells about the convenience and economy of Bruce oak floors. How to keep them in best condition. Appropriate use of various grades and widths; distinctive effects from color finishes. 24 pages of interesting flooring facts, fully illustrated.

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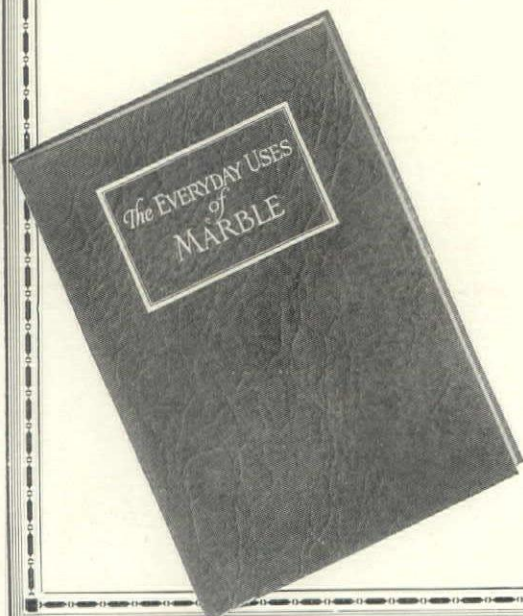
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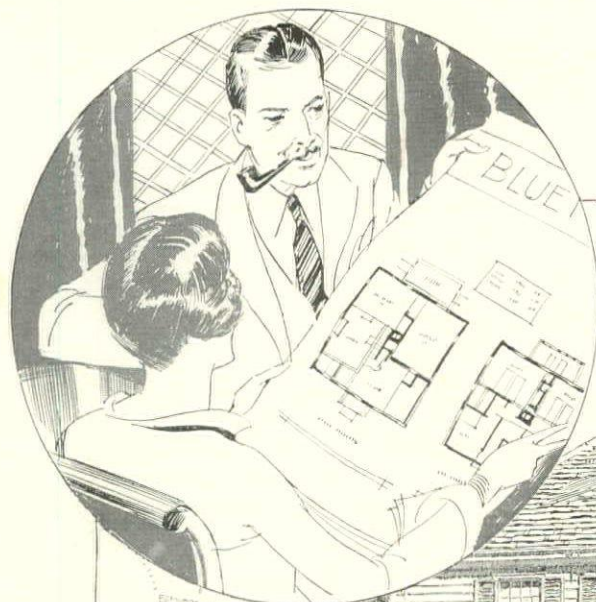
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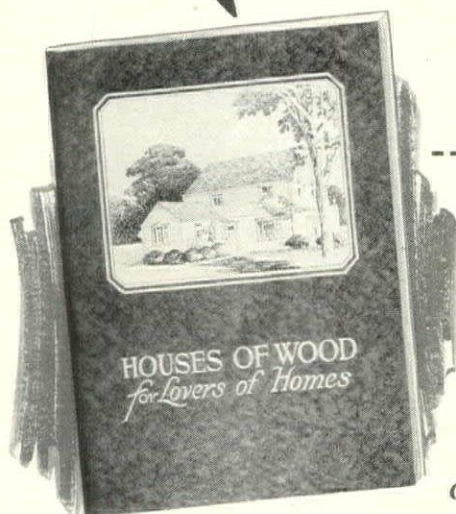
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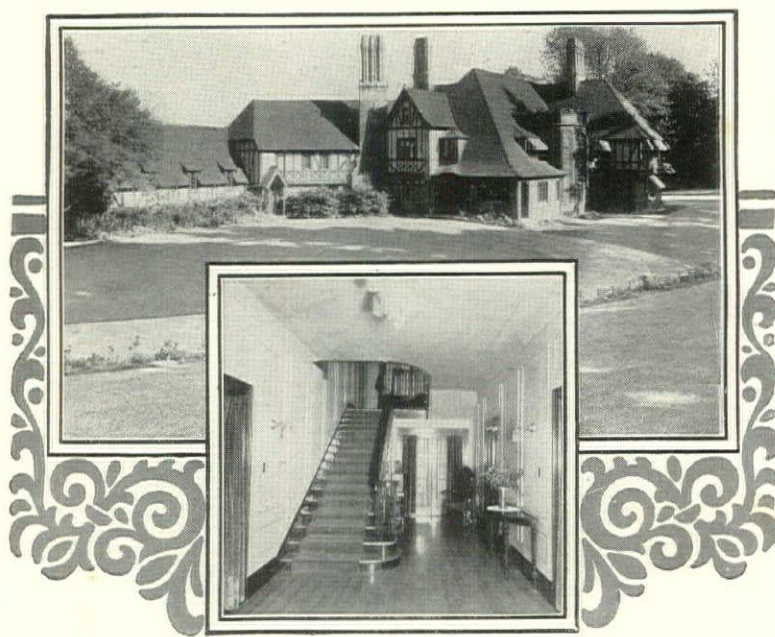
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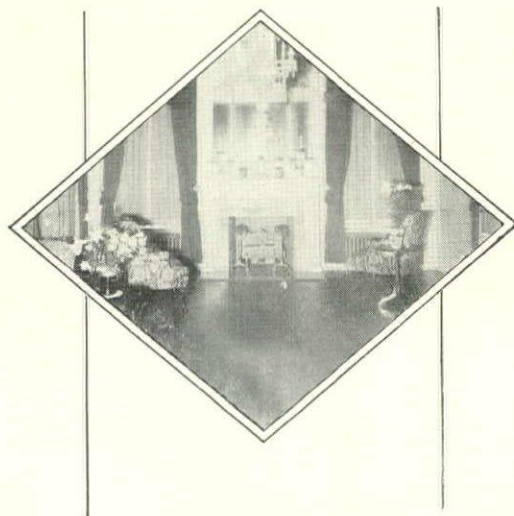


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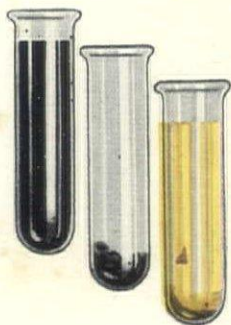
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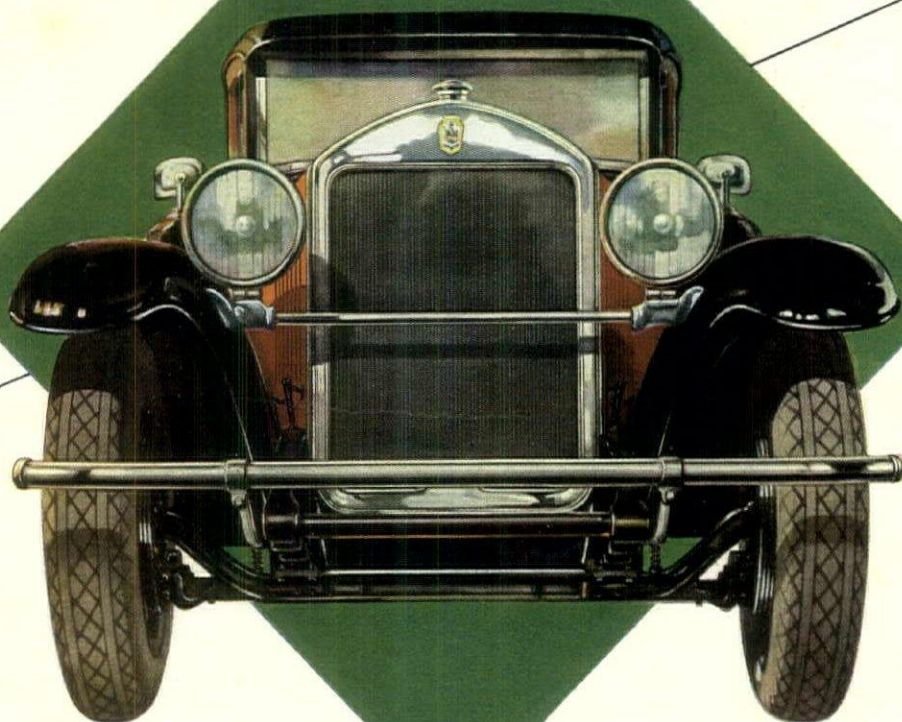
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THE fact is generally recognized that a certain amount of timely consideration given to interior architectural detail means an ultimate saving in expense while building and fuller satisfaction thereafter. So many details can be planned before construction is actually under way that there is hardly an excuse for the usual hectic scramble attendant upon final interior arrangements—and yet scarcely a house has been built to date but its owner has sighed on completion for what might have been had he only thought in time of a few little details.



THERE is, for instance, the fireplace, probably the most important and certainly the most conspicuous feature in a room's decoration. The style of the house in question will determine the period of its mantels, so that there need be no difficulty about selection on this point. You may have decided even before you planned the house that it should have at least one really old mantel; in that case, William A. Jackson, Inc. will prove a happy place for you to visit. You could select nothing more fitting for your spacious Colonial drawing room than a Georgian stone mantel designed by Ripley and recently removed from Trentham Hall, Staffordshire, one of the seats of the Duke of Sutherland. Or, if your house is of Mediterranean inspiration, there are Italian stone mantels with charming figures of merry children carved on the frieze, and others of marble, elaborately carved and authentically antique pieces.

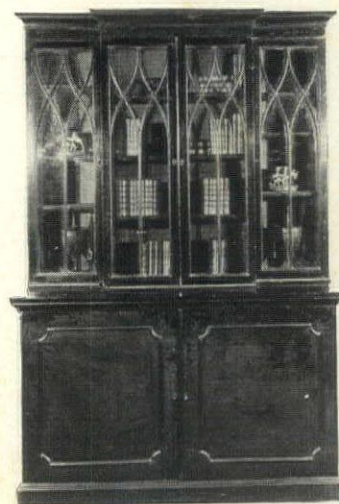


IF marble or stone strikes you as too cold a medium, any number of mantel designs may be had in wood, either made specially to fit your specifications or from stock. A firm which makes a feature of wood mantels is Edwin A. Jackson. An early Georgian design after the manner of Sir Christopher Wren, a simple Ionic mantel with hand carved capitals, a fine Colonial design, or a rich Italian Renaissance mantel, reminiscent of



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Illustrative of the prices that prevail during January is this French Cabinet, 32½ in. high, a masterpiece of marquetry, the top being Breche d'Alep marble, 10x16 in., bronze ormolu mounts adorning the legs and sides. Reduced from \$80.



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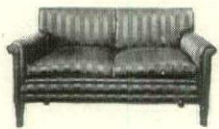
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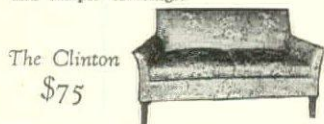
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ducal palaces—any of these could be easily adapted with most satisfactory results to modern homes in appropriate styles.



FOR the Dutch fireplace, tiles in regulation Delft designs—ships sailing the ocean blue, windmills, skating and homely fireside scenes—are most effective when worked into the chimney breast. Virginia Van Vranken has old 17th Century tiles, excellent for the purpose, as well as a collection of Dutch antique fireside accessories for the more elaborate carrying out of such a scheme—although these need not be thought of until the actual decoration of the room is considered. Miss Van Vranken imports directly from Holland, and all manner of original Dutch material is available at her shop.



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This pewter whale oil type lamp embodies an unique appeal of smartness and charm seldom found in similar articles! A real old-fashioned pewter whale oil lamp from the base, with an interestingly decorated parchment shade, laced with leather. 16½" high — No. 752. \$15.00 each from the better shops or postpaid to any address.

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TILES, as a matter of fact, have many uses in decoration. A pierced tile grille will serve the same purpose as an iron grille at a window, particularly if the window be rather small. Or with the Spanish and Moorish influence so dominant at this time, one might well take inspiration from this source and use bits of elaborately colored faience as occasional inserts on the floor, over a mantel, or as dados and friezes. Intricate Persian designs, as well as Renaissance patterns on floral themes are suitable for such uses as have been mentioned. Tiles of this character may be seen in the showrooms of the Robert Rossman Company and The American Encaustic Tile Co.



HARDWARE of the right sort is another item you must not lose sight of. If your home is American Colonial or early English, hand forged iron door hinges and plates are more

'ALLO — MONSIEUR—??

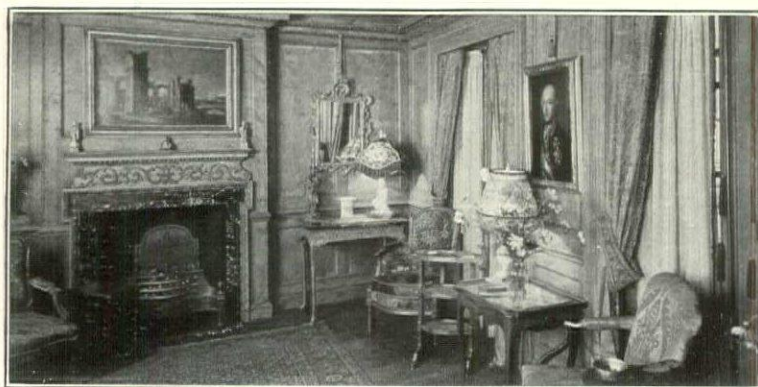


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(In the centre) A charming flower holder—The Sprite—a solid green bronze figurine with holes in base for holding flowers. Price \$100.

Address—Post Office Box 100, House & Garden Magazine, New York City

interesting than plain ones, and are always in good taste. Arthur Todhunter has excellent hand wrought hardware, not only for interiors but for exteriors as well. There are footscrapers, so essential to country houses; weather vanes that make almost any house look distinguished and are so practical besides; and lanterns. When choosing a lantern for the entrance door it may be well to remember that it looks much smaller in the shop than it will later appear when it is hung in place out-of-doors.

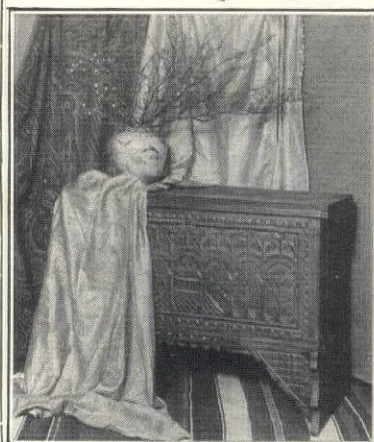


IRON grilles for doors or gates are a very smart feature between rooms in a Spanish house. Or perhaps you have a window that looks out upon a scene about which you are not particularly happy. An iron grille with a clever design to confuse the vision and blot out the objectionable sight not only adds to the beauty of the room but serves a utilitarian purpose as well. One grille of this description comes in three finishes; half polished iron and brass, rusty iron and gilt, or all rusty iron. R. C. Heather will have these made up for you, to cover an entire window or any part. Curtain and tapestry rods could be carried out in some design in character with the grille.



THE proper treatment of radiators is often overlooked until it is too late to do anything about it, except at great expense. Taken in time, it is possible to plan your heating equipment in such a manner that the radiator is actually concealed in the wall. Failing this, there are any number of radiator covers on the market, ready to be set in place. R. C. Heather carries a varied line that is guaranteed against warping and cracking and designed not only to glorify a necessity, but to protect your draperies as well. Daniel Gracom has also devoted a great deal of attention to this problem. Or your own carpenter may under your supervision provide the necessary concealing arrangement.

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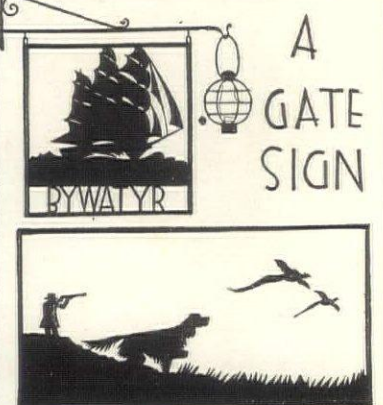
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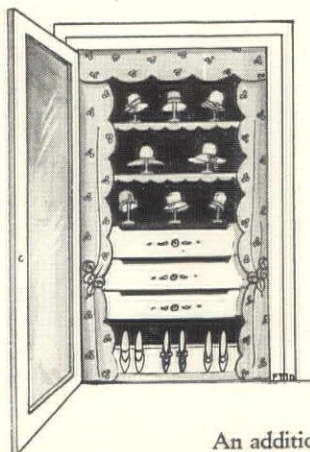
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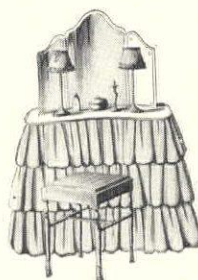
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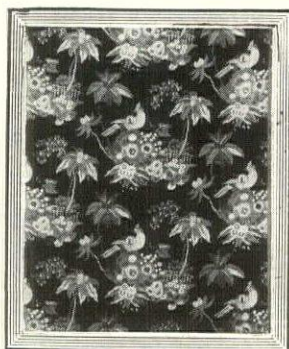


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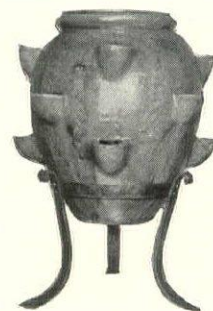
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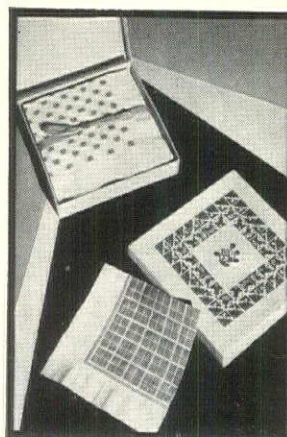
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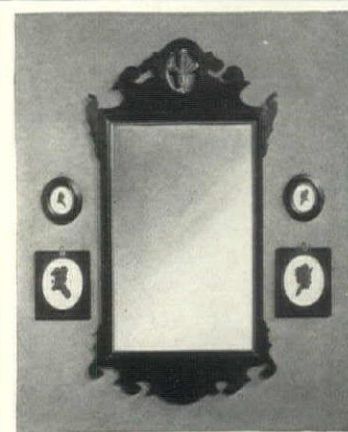


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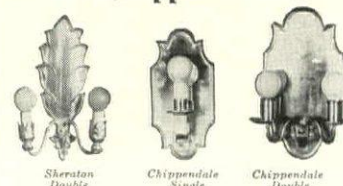
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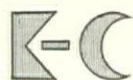
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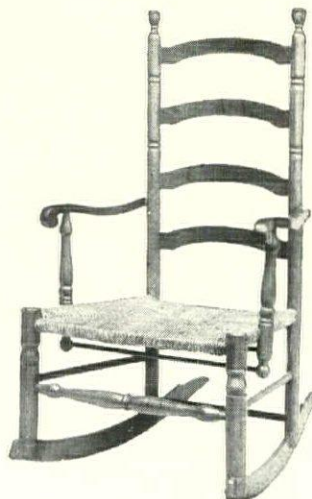
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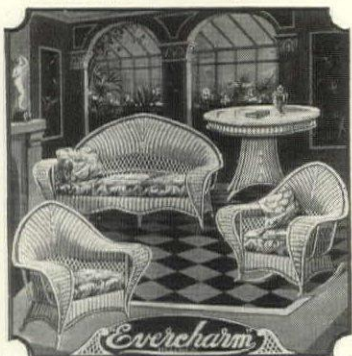
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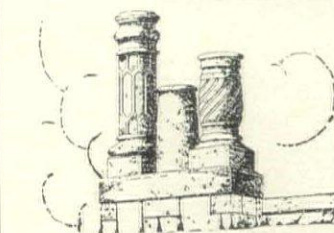
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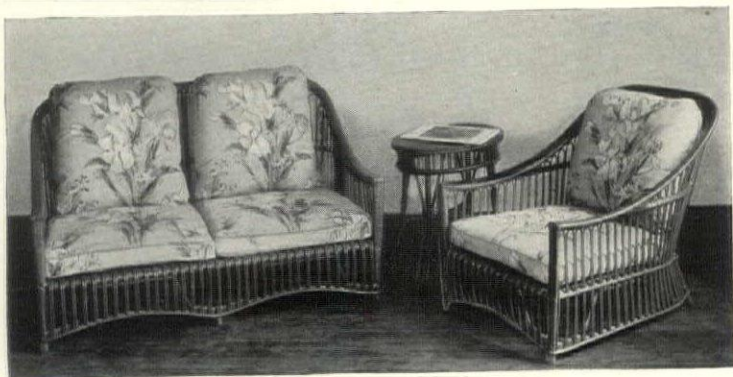
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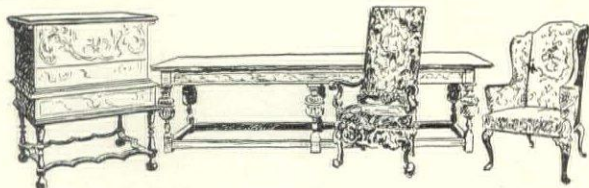
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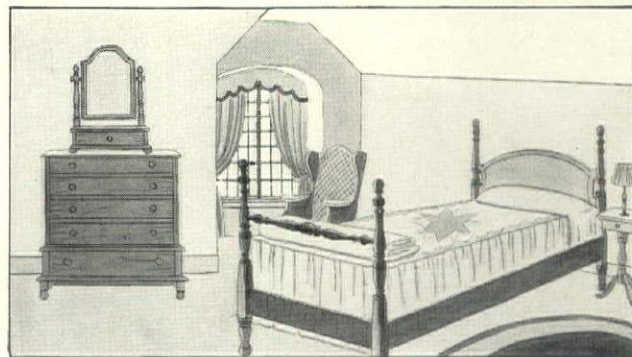
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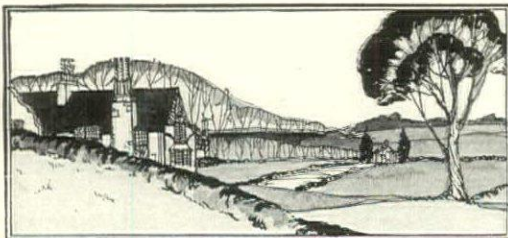


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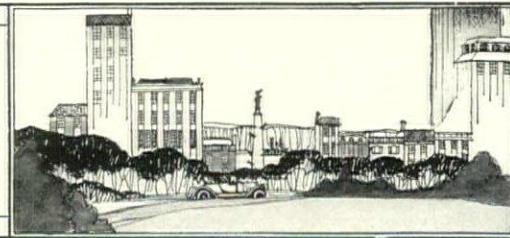
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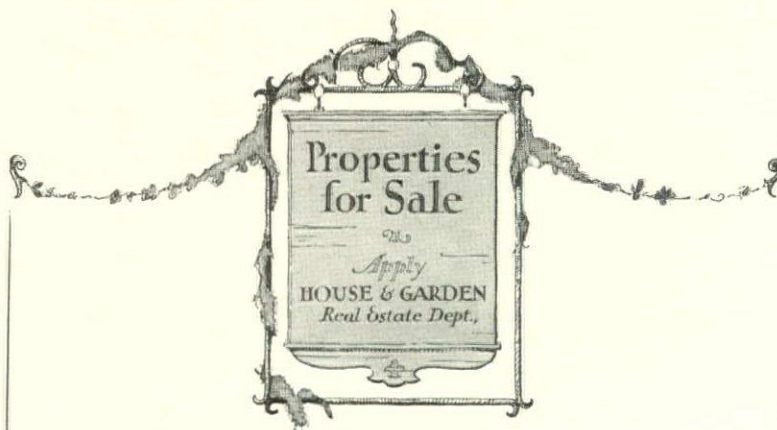
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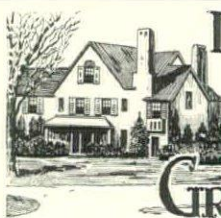
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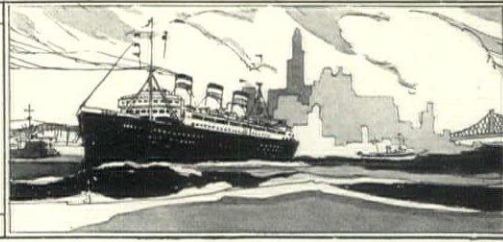
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When you write the advertiser for more detailed information, the mention that you saw the advertisement in House & Garden will distinguish your inquiry.

Here is "The Sunshine City" as you would see it from an airplane. On the left is Mirror Lake; on the right is Tampa Bay and the beautiful Recreation Pier; in the center is St. Petersburg's business section.



Photo by Blake ©

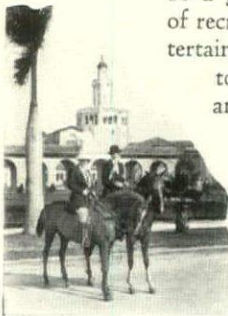
Everyone Has a Good Word for "The Sunshine City"

WHEREVER you are, wherever you may go, you will find that everyone who has visited St. Petersburg has a good word for "The Sunshine City." It is only natural to infer that there must be a sound reason for such universal favor. And there is!

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There's Big League baseball (the New York Yankees and Boston Braves train here). There are boxing bouts weekly. There are free band concerts twice daily in Williams Park. And there's the municipal Recreation Pier, one of the finest in the world. Theaters, concerts, lectures, dancing. Festival of the States... regattas... tournaments... conventions... the list is almost endless.

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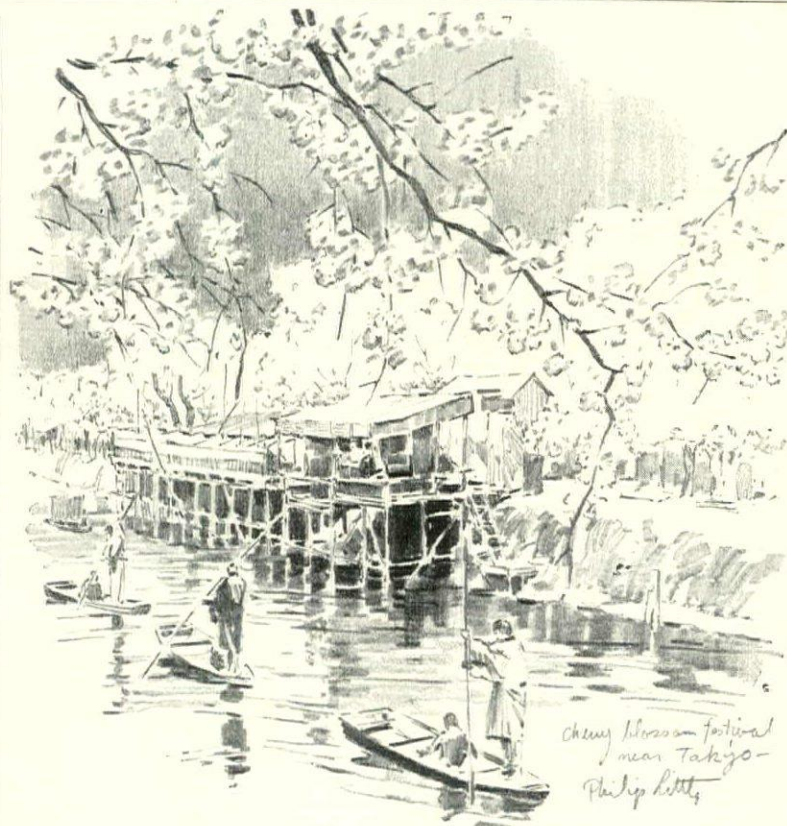
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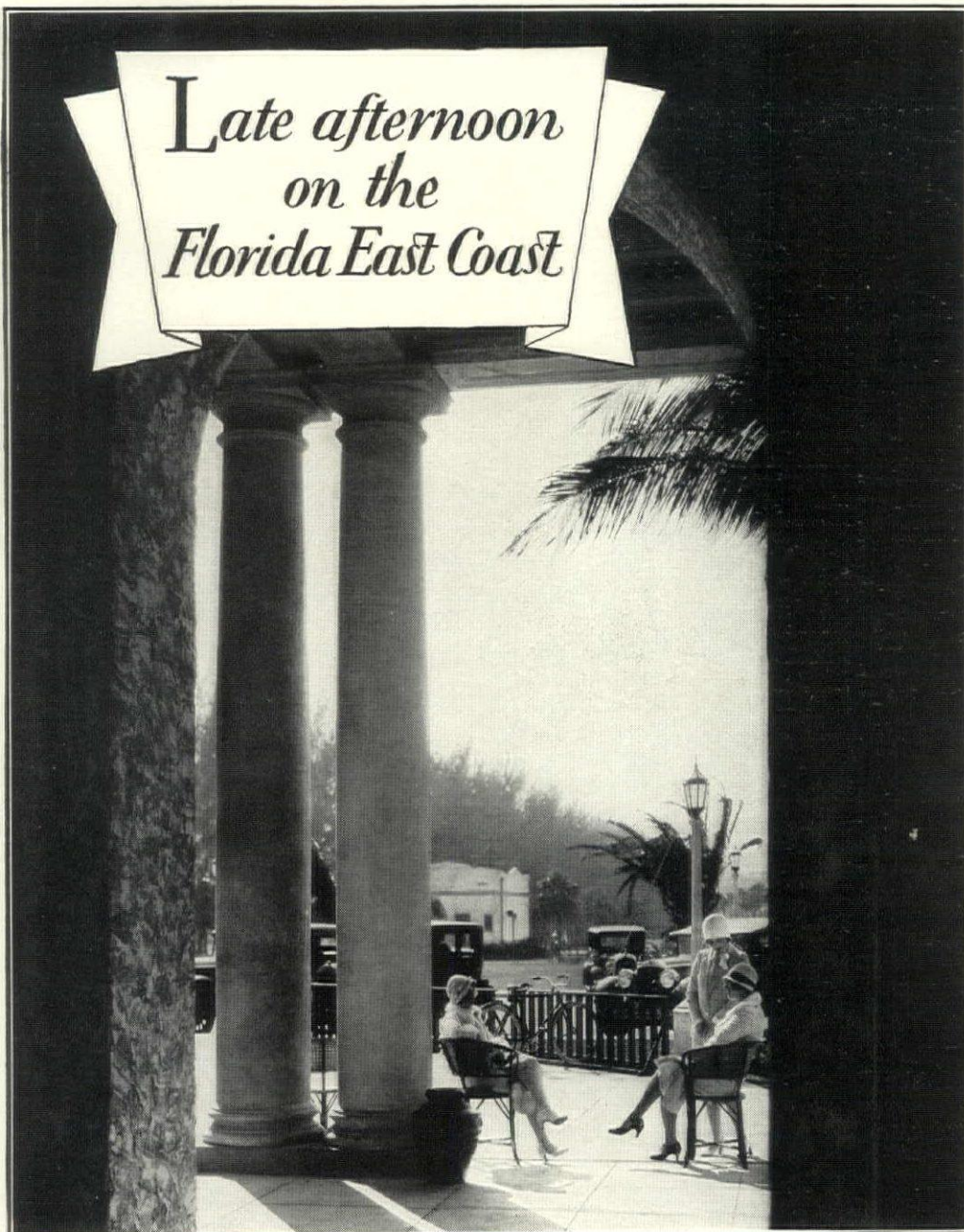
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*Late afternoon
on the
Florida East Coast*



THE golfers are coming in, the bathers leave the beaches, tennis courts are empty, and ponies and horses are resting for the morrow.

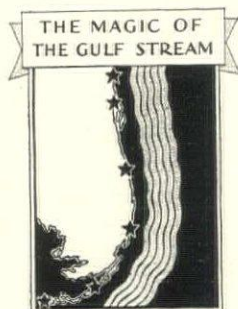
In this lull between day and dinner, all along the Florida East Coast the magic warmth of the Gulf Stream holds full sway. It's the hour for fun and story, gatherings at the big hotels, whilst plans are made for evening and friendships start that last throughout the years.

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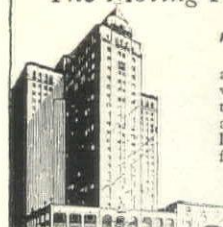
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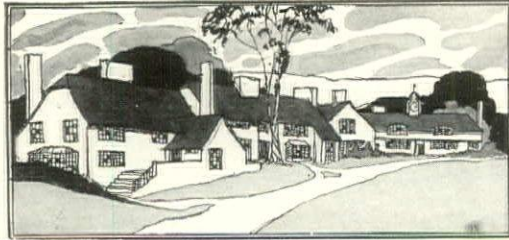
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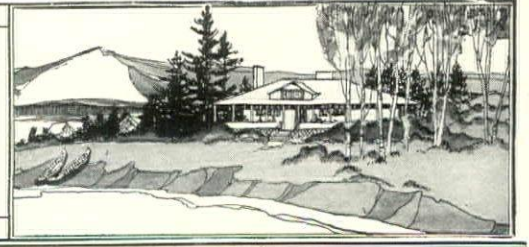
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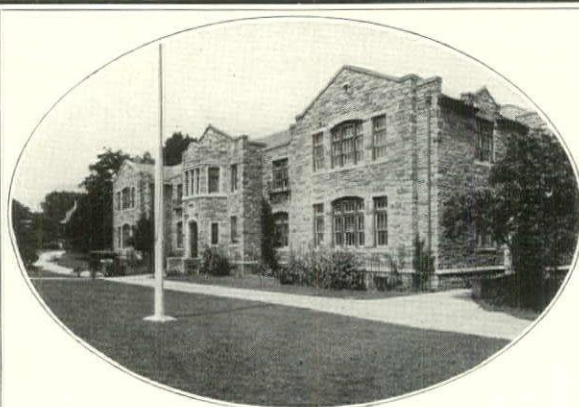
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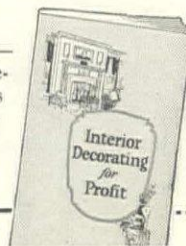
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Spring Gardening Guide

March

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Spring Furnishing

May

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Garden Furnishing

June

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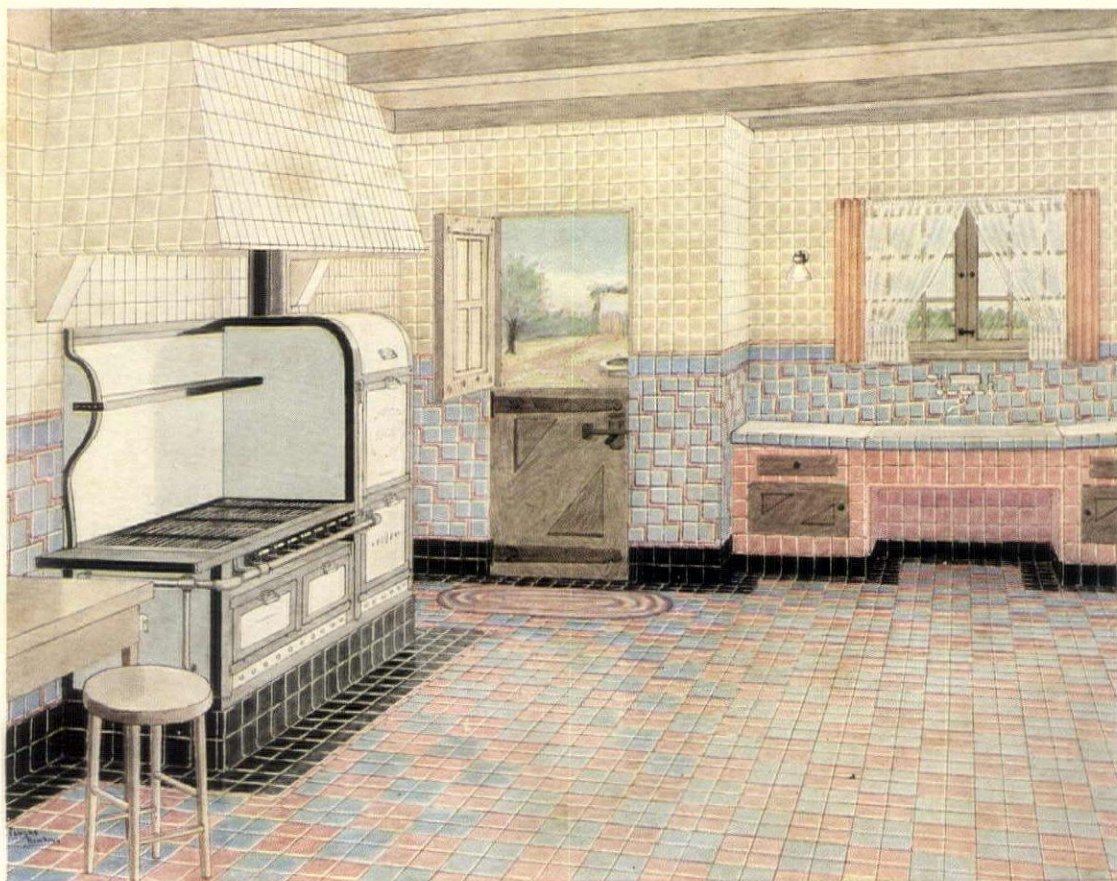
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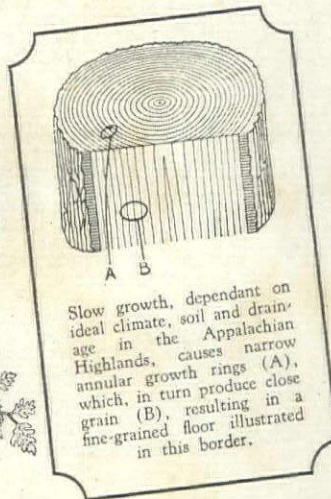
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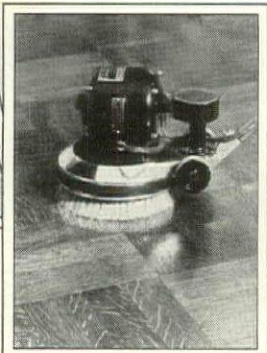
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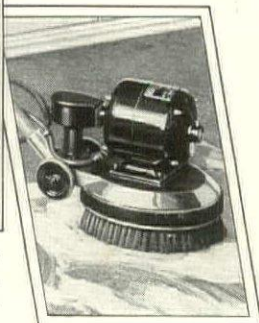
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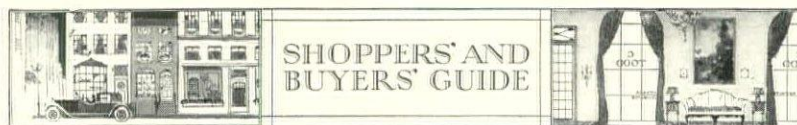
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By ROBERT S. LEMMON

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Perhaps the surest way of developing poise in a dog is to take him around with you and get him accustomed to a variety of surroundings and circumstances. I have spoken of this before in these columns, but only in a general sort of way. It may be interesting now to examine somewhat in detail just what the policy signifies and show how, properly carried out, it may be the means of avoiding some rather annoying tendencies.

One of the most humiliating and sometimes exasperating characteristics a dog can have is timidity. Sometimes this is the result of abuse, but in a great number of cases it is due to living too retired a life. If a dog—particularly a puppy—is never given much opportunity to see other dogs, people or places, he naturally enough may exhibit some fear of them on the rare occasions when he is taken out into the world. After all, he learns chiefly by experience, and, being often of a somewhat sensitive nature, his tendencies in this direction are intensified and more firmly fixed the longer the secluded life continues.

From almost the beginning, then, take your dog about with you whenever possible and let him become accustomed to things beyond his own doorstep. First give him a chance to become thoroughly acquainted with you, but after that don't keep him hidden away like the family skeleton. Introduce him gradually, as it were, for real harm can be done by going to the opposite extreme and throwing him heels-over-head into situations which—to him—are strange and terrifying. It is important for him

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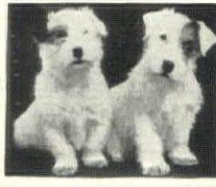
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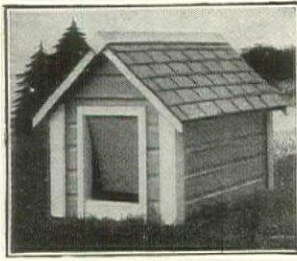
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to feel that you are backing him up, so to speak, as this will do a lot to give him confidence. To this end, handle him quietly and, if he shows any signs of fear, reassure him fully before you carry the experiment any further.

It sometimes happens that, for one reason or another, your dog already has a well established case of timidity—perhaps as a result of something which happened before he came into your hands. In such a case it is always worth trying to cure him, but I must confess that there can be no guarantee of success. Once a dog becomes genuinely timid, getting over it is problematical.

For such a situation, constant reassurance and caution on your part offer the only chance. Your task will be to build up, little by little, a realization of the fact that every shadow or each sound does not imply sudden destruction. Shocks and startling occurrences of every sort must be scrupulously avoided. Lack of confidence is at the bottom of the trouble, and nothing can be permanently accomplished until this condition is remedied.

Your own good judgment is going to play a very important part in the final outcome. There will be times when words and pats alone will suffice to restore the dog's mental equilibrium; there will be others when only physical holding and a deal of reassuring conversation will have any beneficial effect. It is essential, of course, to be patient and keep constantly in mind the fact that the situations which inspire fear in the dog, however absurd they may seem to you, are of immense reality in his sight. He may be the victim of an inferiority complex, sensitive imagination, or unfortunate experience—that is immaterial. The real point is that his self-confidence is conspicuous by its absence, and that it is going to take time and a lot of careful, patient handling to bring him up to normal.

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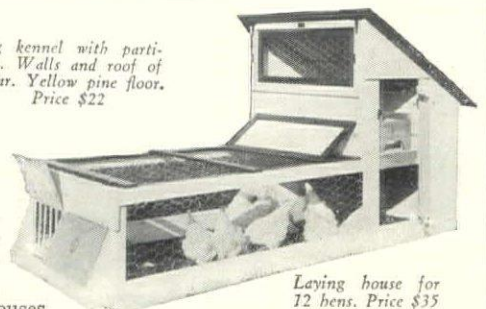
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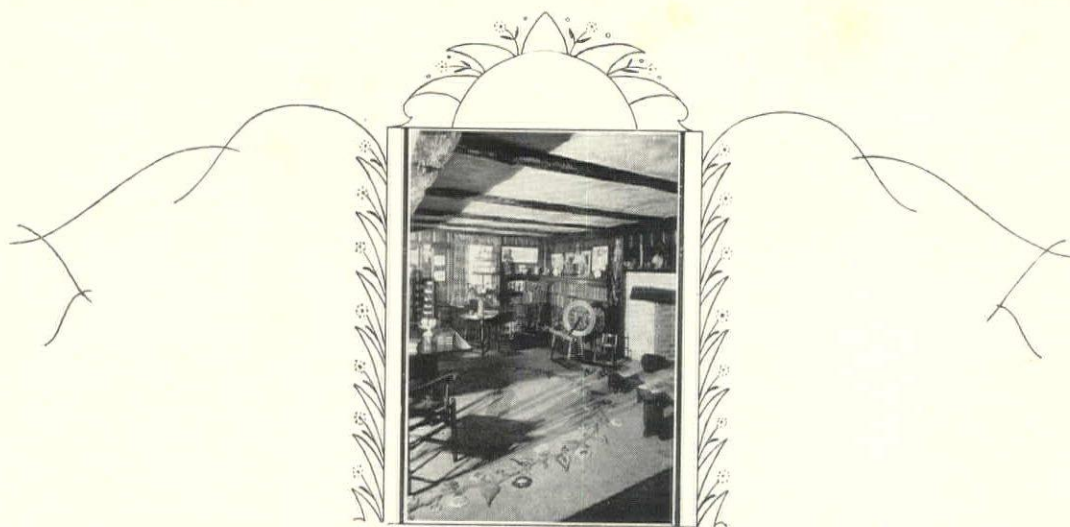
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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

THERE is a catty phrase in common use whereby people of contemptuous minds speak their opinion of their fellow men who wish to better themselves. Let that man improve his house, and it is whispered of him that he is trying "to keep up with the Joneses." Let him discard his "suites" of furniture and gaudy curtains, his impossible rugs and tawdry lampshades, and he is "keeping up with the Joneses." Let him make a better garden and he is trying to clear the hurdle the Joneses set by theirs. Indeed, it would seem that in some communities all progress is a social battle, if we are to believe the gossips; men and women do not, just of their own accord, attempt to better themselves and their surroundings. There needs must be a social bellwether to lead these dumb sheep!

Well, as we said before, that's a catty way of looking at it, an unfair way, a grossly unjust way. For what we do when we try to better ourselves and our surroundings is not to keep up with the Joneses, but to keep up with the stride of our dreams and ambitions. We pass through an evolution of taste as the years go on and our reading and observations grow more discerning. No one of us springs full born into the world equipped with taste. The knowledge of beauty is a slow and painful acquisition. We must make a great many mistakes before our eye and brain can choose the exactly right object for the right place. Many things we once thought beautiful and suitable will be discarded in the process so long as the curve of

our dreams and ambitions keeps aspiring upward. This principle applies equally well to lampshades, chairs, architecture, books, pictures, music, clothes and the layout of gardens.

See a house and garden where the owner is constantly making changes for the better, where with each season a new improvement appears and the house and the grounds approach more and more to a finished picture—see such a place and you can be sure that its owner is a man worthy of his dreams. He is alive, keen, ambitious, constantly learning, constantly reaching upward.

Nothing is more indicative of a pronounced personality than this striving to better one's environment. The Joneses do not figure in the picture at all. The battle is not waged for social eminence; it is a battle waged to satisfy the insistent demands of what one's tastes and desires require of life.

That very wise philosopher, Emerson, set down this principle in his essay on "Domestic Life." He says: "A man's money should not follow the direction of his neighbor's money, but should represent to him the things he would willingly do with it. I am not one thing and my expenditure another. My expenditure is me. That our expenditure and our character are twain is the vice of society." Then further along he writes of a man, "his house ought to show his honest opinion of what makes his well-being when he rests among his kindred, and forgets all affectation, compliance and even exertion of will."

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JANUARY, 1928

Cover Design by Bradley Walker Tomlin

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VOLUME LIII

NUMBER ONE

Subscribers are notified that no change of address can be effected in less than one month. Address all correspondence relative to subscriptions to *House & Garden*, Greenwich, Conn.

THE CONDÉ NAST PUBLICATIONS, INC.

Title *HOUSE & GARDEN* registered in U. S. Patent Office

PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN., EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG. LEXINGTON AT 43RD, NEW YORK, N. Y. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; J. E. MOORE, SECRETARY. EUROPEAN OFFICES, ALDWYCH

HOUSE, ALDWYCH, LONDON, W. C. 2. PHILIPPE ORTIZ, 2, RUE EDOUARD VII, PARIS. SUBSCRIPTIONS, \$3.50 A YEAR IN THE UNITED STATES, COLONIES, CANADA AND MEXICO; \$4.50 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONN., UNDER THE ACT OF MARCH 3, 1879. PRINTED IN THE U.S.A. BY THE CONDÉ NAST PRESS

The framed samplers forming the background are from the Whitman Collection.

Background — Eighty-six years of making the finest candies, reaching back to sampler days, provide the background of experience and tradition. The success of the Sampler was not an accident. The Sampler's contents are the public's choice of favorite pieces from eleven of Whitman's packages famous since the beginning of the Whitman business in 1842.

Every piece is a selected favorite which insures the popularity of

Whitman's

Sampler

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IT is rather amusing to discover that the contemporary excitement over early American antiques has had its counterpart in all ages. As M. Haraucourt of the Musée Cluny explained recently, objects of art and curios of an immediate preceding generation are never "antiques;" they have to lie fallow several generations or centuries to mellow, like good wine. Then they are taken up with avidity by collectors.

Rome in its heyday seethed with collecto-maniacs. The antiquity and bric-a-brac shops were located in groups along certain streets. The name for them was *septa*. Thither the collectors of the Imperial City foregathered to pick up their treasures. There were even auctions of antiques held in auction rooms called *atria auctionaria* and the auctioneers were *praeco*.

Of course the demand for antiques soon cleared the market and antique-faking inevitably began a thriving business. In Rome this faking was usually done by Greek slaves who were good craftsmen. With such a heritage behind him, the antique-maker of Early Americana need not feel so modest about his business. Few trades can be so directly traceable to ancient Rome.



FROM time to time on this page we have discussed cities of the Pacific Coast and the Southwest. We now come to San Antonio.

In San Antonio one finds a city peculiarly devoted to the pleasurable interests of its people. The new auditorium in which popular concerts are given is a noble monument to civic idealism. Its architecture and the engineering that went into it speak highly for the native talent of the city. Besides this auditorium is a park given over almost wholly to the idea of play. In many of our cities we have parks where citizens and their children are permitted to walk decorously and observe the wonders of Nature as laid out by the park architect. But here in San Antonio the city fathers have brushed away that quaint notion and most of their park space is to play in. Children of all ages are accommodated, and if you're too old to play you can go look at the monkeys. Then too there are, in the outskirts of San Antonio and jealously treasured, the remains of old Missions that have an architectural beauty not to be found elsewhere.

On such a basis one might believe life to be about ideal for the aspiring citizens of San Antonio. There is just one fly in the ointment—San Antonio's knowledge of modern city zoning is based either on gross ignorance or crass neglect. It sorely needs a zoning law which will prevent its fine streets of private homes being ruined by unnecessary and ugly apartment houses.



THE dilatory ways of builders are no recent development. No less a personage than George Washington had his troubles with them, as is manifest from correspondence which, says Rupert Hughes in his *George Washington, the Rebel and the Patriot*, the great general had with his cousin Lund Washington. It seems that Lund had been left in charge of George's affairs and at one time during the Revolution received a request "to 'quicken' the carpenters about the dining room chimney piece, 'as I could wish to have that end of the House completely finished before I return.'"



WINTER GARDENS

When, in the frosty winter sky,
The Silvery Pleiades ride high,
And flower beds are softly hid
Beneath a glistening coverlid;

With garden books, and fancy free,
I weave a magic tapestry
Of lovely bloom, which soon outgrows
My neat suburban garden close.

My grounds expand to hold a rout
Of trellised roses, hedged about
With flowering shrubs, to greet the spring
With joyous, lyric blossoming;

While lilacs breathe from wistful bloom
Nostalgic, bitter-sweet perfume.
A path to summer, half o'ergrown,
With here and there a stepping stone,

Leads to a quaint sundial, set
Among clove pinks and mignonette;
Its slanting shadows eloquent
Of hours in sunny gardens spent.

Here marigolds and hollyhocks,
Blue larkspur, zinnias, four o'clocks,
All dear and homely flowers that be,
Are blent with subtle artistry.

Here comes no drouth nor blight to mar,
Where these my fair dream flowers are.
A gardener with a seedsman's list,—
There is no happier optimist!

BLANCHE WHITING KEYSNER



AFTER a survey of the hardware designs now being produced in this country, we wonder if a deep sleep hasn't fallen on their manufacturers. Authentic Early American patterns are being faithfully reproduced and we are led to believe that inspiration has been drawn from various historical periods for other designs, but the display as a whole seems limited and lacking in imagination. Yet we scarcely can blame the manufacturers. The fault lies with our architects and builders of houses and their clients, who fail to realize the vast importance of well-designed hardware. Great store was set by such details in old France and England and if we cannot design better than they, we can, at least, reproduce their designs. Our great advancement has been made in the mechanics of hardware. Let us now improve its appearances.

SCARCELY a day passes but one of our Loving Readers writes us of her scrapbook. It seems that even when we attain maturity, the paper doll habit continues for a long time. Let a woman plan a garden, and she cuts up magazines and pastes her treasures in a scrapbook. Let her dream of building a new house, and forthwith scissors and paste give her a bird's-eye range of all the effects she hopes to attain. Even people to whom that new house and new garden or newly decorated room is a vague dream beyond their realizing will go on month after month searching the magazines for pictures, snipping them out and pasting them carefully in a scrapbook for future reference. And all this is as it should be.

There is no surer way to recording one's taste and desire than by assembling a collection of scraps. But an interval should pass between the time of the first enthusiasm and the final placing of the scrap in the book. Only by judicious, cool discarding of non-essentials can we reach that point where we are sure of what we actually want. One's scrapbook should be allowed to mellow a long time before it is put to use.



OLD DOC LEMMON SAYS—"From whut I hear tell onto it, city folks mostly think thet snow is about as onfriendly a thing as Old Man Winter ever put into his carpet-bag. To them, it don't mean nothin' much only stalled trolley cars an' wet feet an' shovelin' sidewalks clean o' dirty slush afore the p'liceman comes 'round an' threatens to have the law onto 'em.

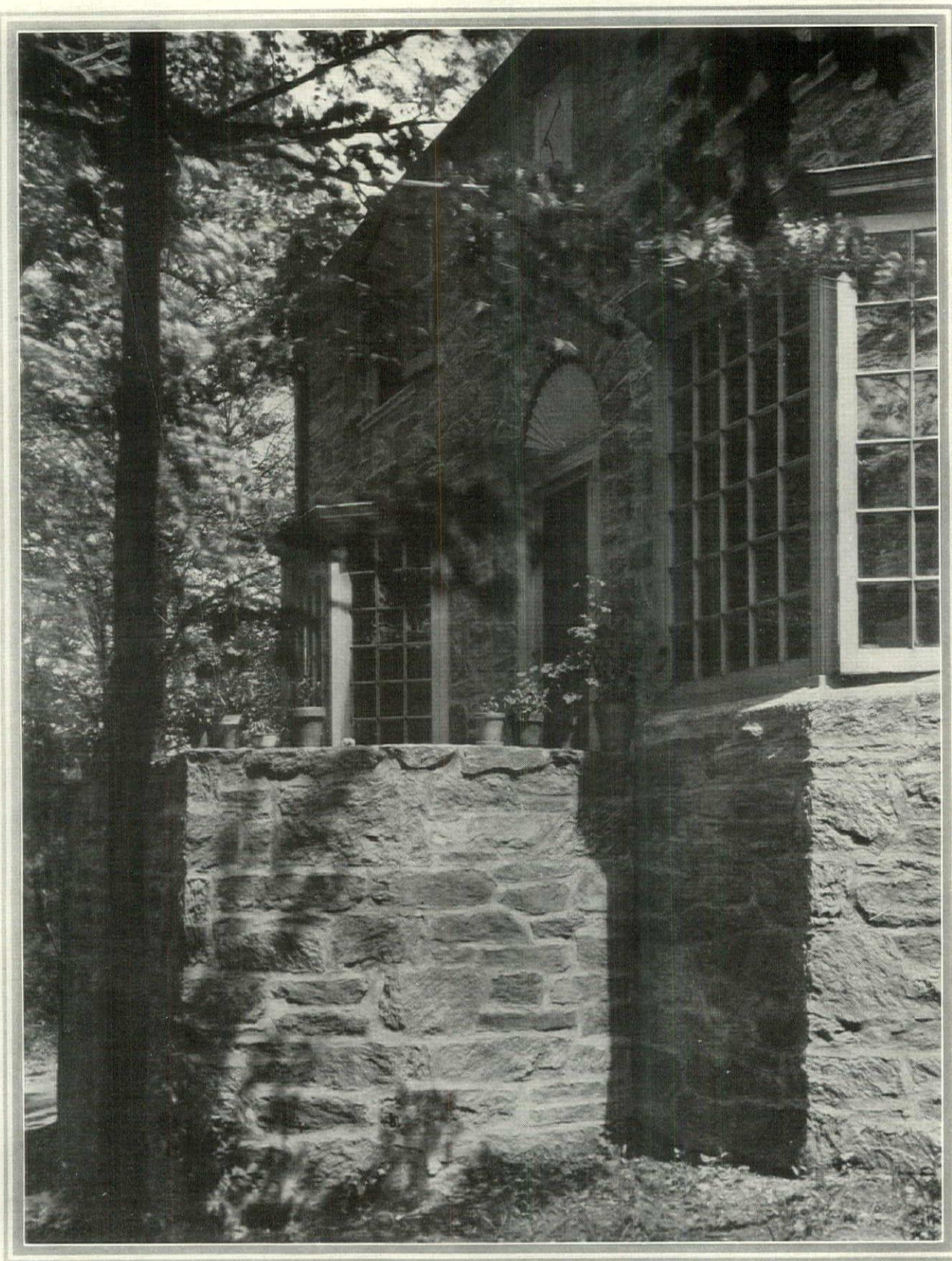
"But out here in the country us old-timers don't look at snow thetaway. To us it's cold an' a nuisance to shovel away, o' course, but there's real purposes into it. It makes wood haulin' easier, ye know, an' there ain't nothin' like it for helpin' the wheat crop. It keeps the frost from gittin' deep down into the ground, too, an' thet means there ain't such tough goin' when spring begins to come 'round.

"Sometimes, though, it seems like the kids git more out'n a good snow than 'most anythin' else does. Whut a time they make of it, coastin' down Nod Hill Road like a handful o' leaves blown by the wind! All afternoon the leetle fellers are at it, belly-whoppin' down over the thankyma'ams an' yellin' like Injuns. Then, come moon-rise, the bigger ones show up—young lads an' their best gals draggin' bobsleds as long as hay wagons. Ye'll see 'em there till purty near midnight, mebbe, an' long after they've gone home it seems like the echoes o' their singin' was somehow hangin' in the still, sparkly air.

"Yep, country snow ain't half bad. I calc'late there's many a man an' woman today who's a heap better off for havin' played into it."



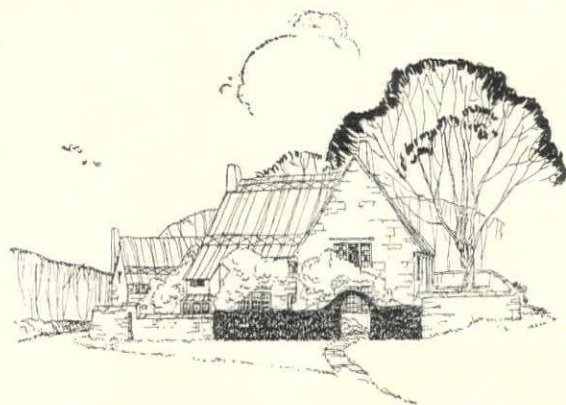
DAYTON COLIE who writes the lead article in this issue is a New York architect and a graduate of the Beaux Arts of Paris. Robert Carrère is an American architect practising in Florence. Dorothy Hammond who writes on designing a Blue Border has her garden at Loudonville, Ohio, and Edwin Laclede Howard who writes of French Canadian homes is a New York architect. Frances Flynn Paine, a new name in HOUSE & GARDEN, is contributing a series of articles on tiles.



Wallace

THE COTSWOLDS COME TO PENNSYLVANIA

Between the Pennsylvania stone Colonial farmhouse and the stone house in the Cotswold section of England is a marked kinship. They can be blended, making an architectural Anglo-American alliance. And thus they were combined in the home of W. Pope Barney, architect, located at Wallingford, Pennsylvania



HOUSES BUILT OF NATIVE STONE

*Variety in Design and Building Materials Is Offered by These
Houses that Rise Naturally from Rocky Sites*

DAYTON COLIE

WHEN Man saw his first house, constructed of bark and branches, succumb inevitably to the destructive forces of Nature, almost before he had commenced to enjoy the fruits of his labors, he must have cast about him for some material which gave promise of offering a better resistance to those elemental forces.

The probability is that stone appealed immediately to him, due to its apparent ability to resist these ravages successfully. When he had pried the first boulders loose

from the surrounding earth, placed them one upon another and filled up the interstices with grass, mud or other materials conveniently near at hand, he found himself launched on the road toward the use of stone as a permanent building material. Along this path civilization led him to still higher accomplishment as his needs and newly awakened esthetic impulses demanded something more from his material.

Thus step by step he progressed from the rough cyclopean wall, where the stone itself determined the major characteristics of the structure, to the moment when in the construction of the great Gothic cathedrals of the Ile de France the builders, to surmount the difficult feats imposed upon

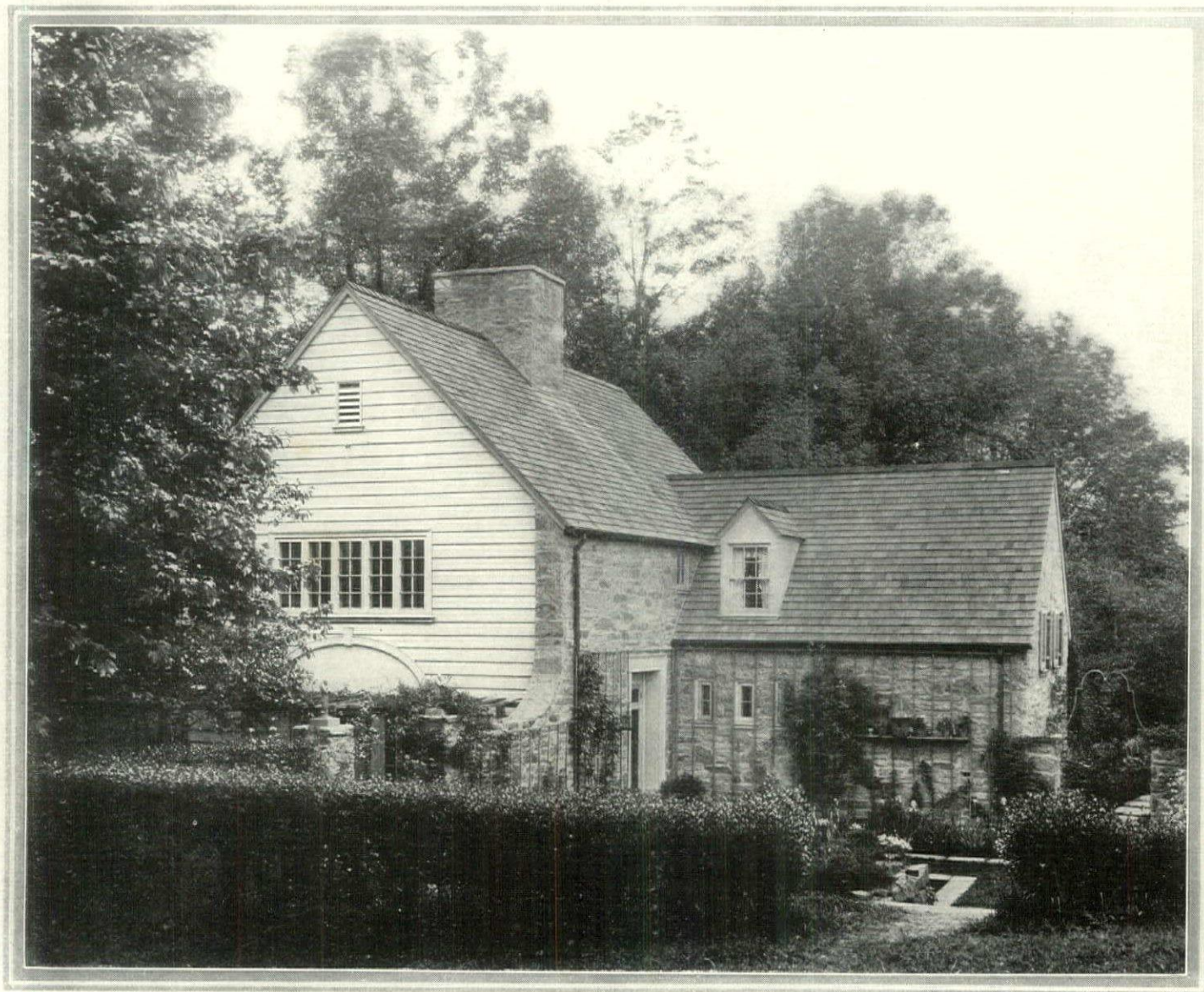
them, forced the stone to assume any form they chose to impress upon it. Almost from the dawn of civilization, stone has been the favored building material in every country, and constructing in other materials has, in the main, been merely Man's concession to necessity.

The same reasoning which applied to buildings of a more monumental character also held for buildings destined for human habitation, in so far as these buildings were intended to express the affluence or position

The two bay windows facing the deck of the house shown opposite are in major rooms—the dining room and library

These windows command the view of a steep drop of the land down through a woods to the banks of a small creek below



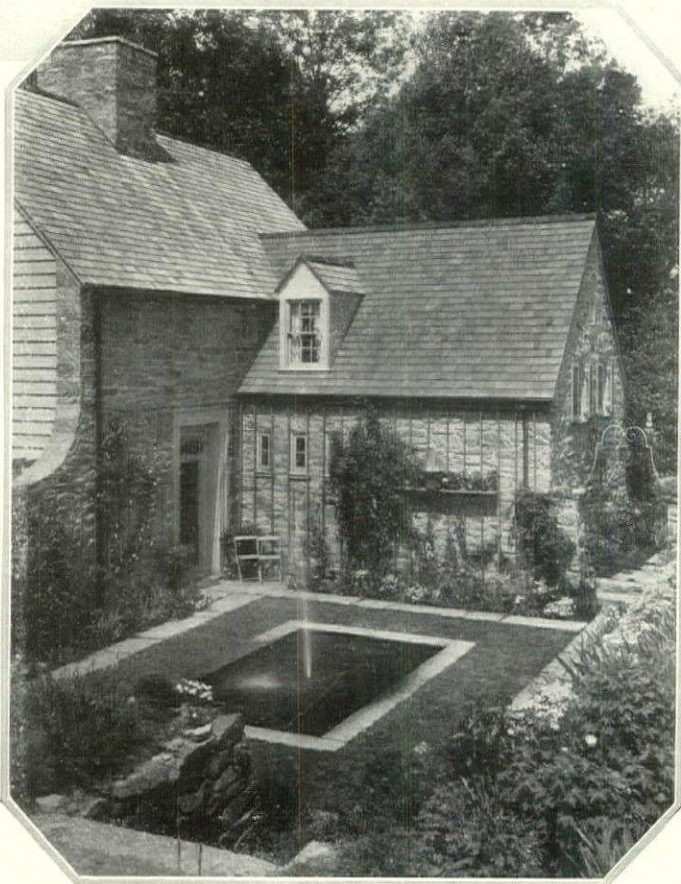


The eastern end of the W. Pope Barney house is weatherboarded since the owner intends eventually to enlarge the place by extending this wing

of their owners. However, somewhere along the line there came a parting of the ways, and the building destined for human habitation became divided into two classes—namely, the house and the mansion.

The mansion may be said to have continued merrily on its primrose path until nothing but the exigencies of the plan (and in the latter days these failed to express themselves in the apparent external structure) differentiated it from the public building. All this time, however, the smaller house was gradually working out its own salvation, and slowly but surely investing itself with new character and individual charm.

This was being accomplished



From the walled pool entrance—court the flagging is bluestone. The door lets onto a book room which extends to the bay window shown before

principally through the fact that in the smaller house the exigencies of plan were expressing themselves frankly on the exterior and thus were determining for the individual house its particular character, inasmuch as its exterior appearance was a frank expression of its inner arrangement.

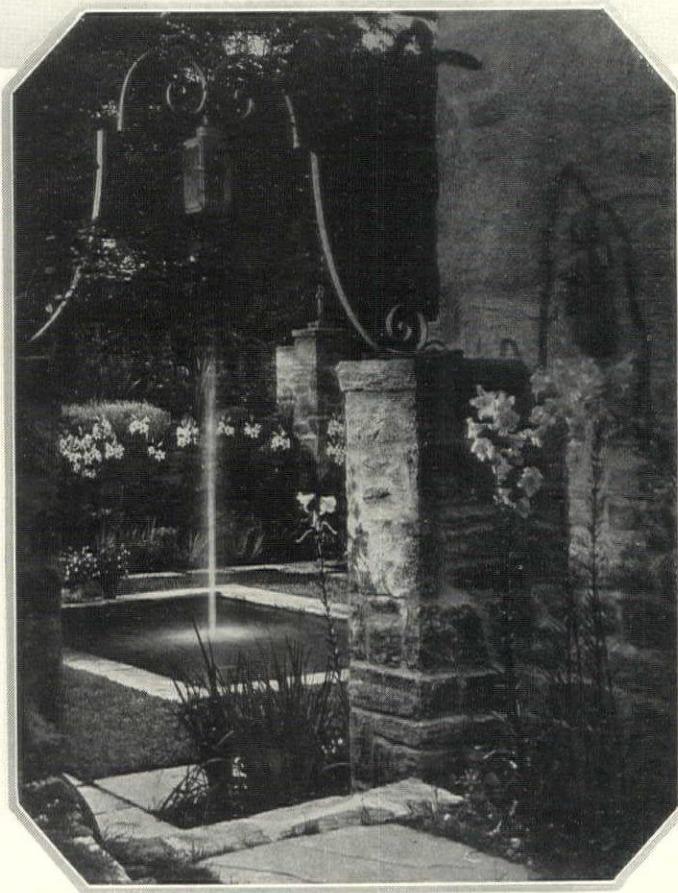
Nor need the small native stone house follow any cut-and-dried architectural designs. Throughout Brittany, Normandy and in the country districts of France generally, we find a wealth of smaller houses all distinct in character and offering obvious inspiration to the house builder of today. The countryside of England abounds in interesting examples of this



The north and west ends of the Barney house show the walls of light gray rubble and the simple shingle roof. Entrance is by the path

smaller type of house, showing a wide range of varying characteristics in different parts of the country. With several of these types of houses we are already familiar, so that when we speak of a house of the Cotswold type we do not feel that we need explain more fully. In fact, practically every stony section has evolved its own type of house, so that the variety of designs available to those who intend to build is almost legion.

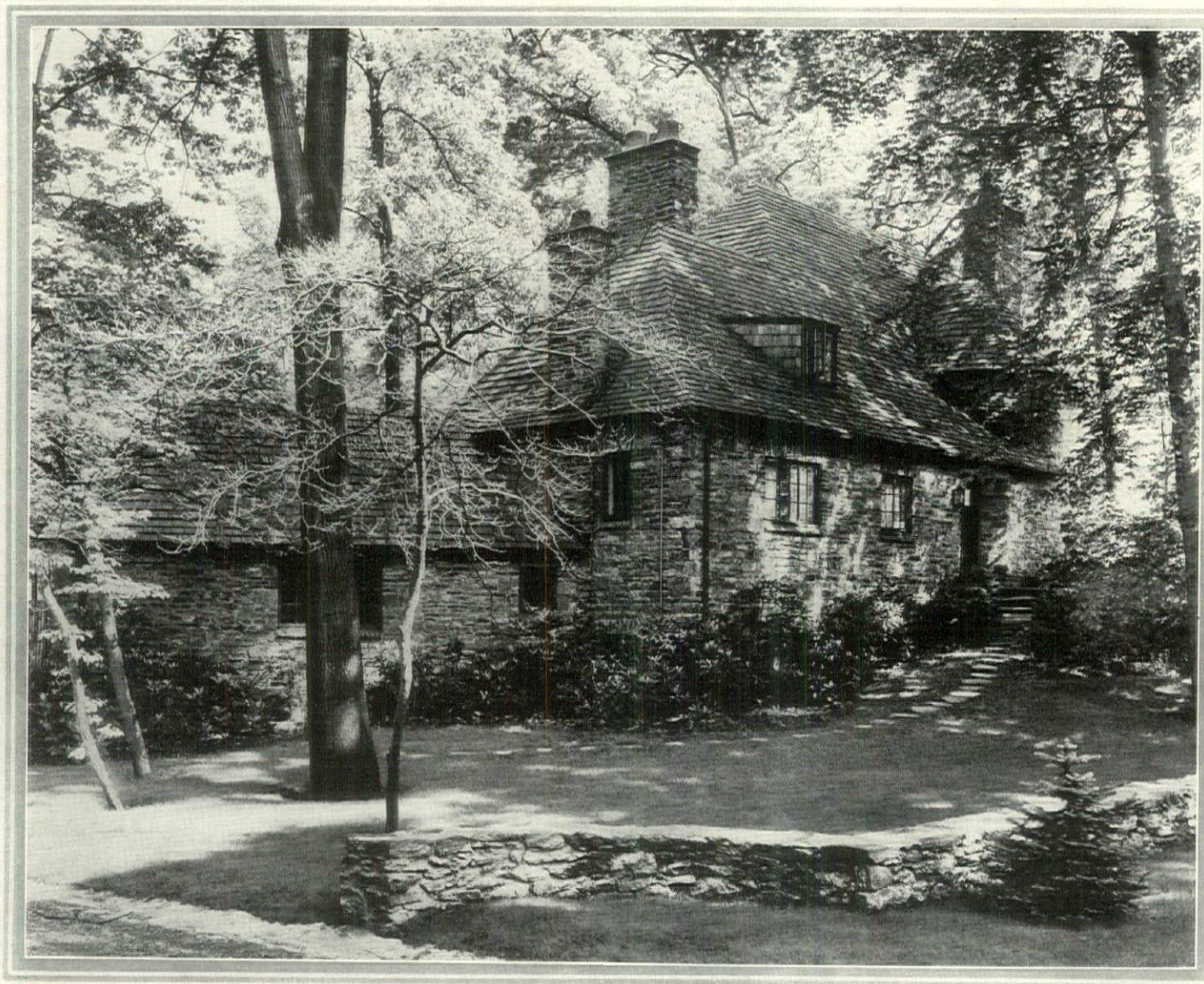
From the outset the smaller house has had the advantage over her more pretentious sister, the mansion. Whereas in the larger house grandeur was apt to be the keynote of all that was attempted, in the smaller house simplicity and



Narrow beds surrounding the paths in the entrance court are planted mainly to Iris and Lilies. Potted plants are placed on the pool rim

an expression of the uses for which it was intended were the dominant notes. Stone used in building the mansion had to be carefully dressed and matched, while that used for the smaller house could, without all this preparation, be used as it came out of the ground, with the result that the important element of picturesqueness fell as a dowry to the humbler sister. The almost limitless number of small houses that possess great charm and picturesqueness attests to her wise use of her pittance.

Stone thus employed as a building material, especially if it be local stone, offers this decided advantage: geologically it is one with the ground upon which it



Nyholm

The home of Penrose V. Stout, architect, at Bronxville, N. Y., shows a different handling of stone from the house shown on the preceding pages

rests. If the country is stony in character, the very stones which have to be dug out in excavating can be used in construction and the house will be one with the the ground out of which it springs. Such a condition is ideal, because with plenty of stones available for pathways and walls, the house may be extended out into its immediate surroundings, and thus make with the nearer landscape a single unit well bonded together by the constantly recurrent note of the stone. It is this quality of being welded to its surroundings which gives the house of local stone the advantage over houses built of other materials. With each successive step in the development of its immediate



On the garden side the wall is stuccoed, giving a softer surface for the vines trained against it. The bay window is in the dining room

surroundings you accomplish results out of all proportion to the amount of energy expended. Each slab of stone laid in a pathway, each boulder set in a wall is but one more note in the harmony of your house and its landscape surroundings. It is the pebble thrown into the still pond causing concentric waves, each one diminishing in intensity until they die out in the tall grasses at the water's edge.

This tonal and material projection of the house into its surroundings is what comes to mind, in after years, when one recalls the impression of certain English villages, such as Broadway in Worcestershire. The complete unit composed by house and grounds

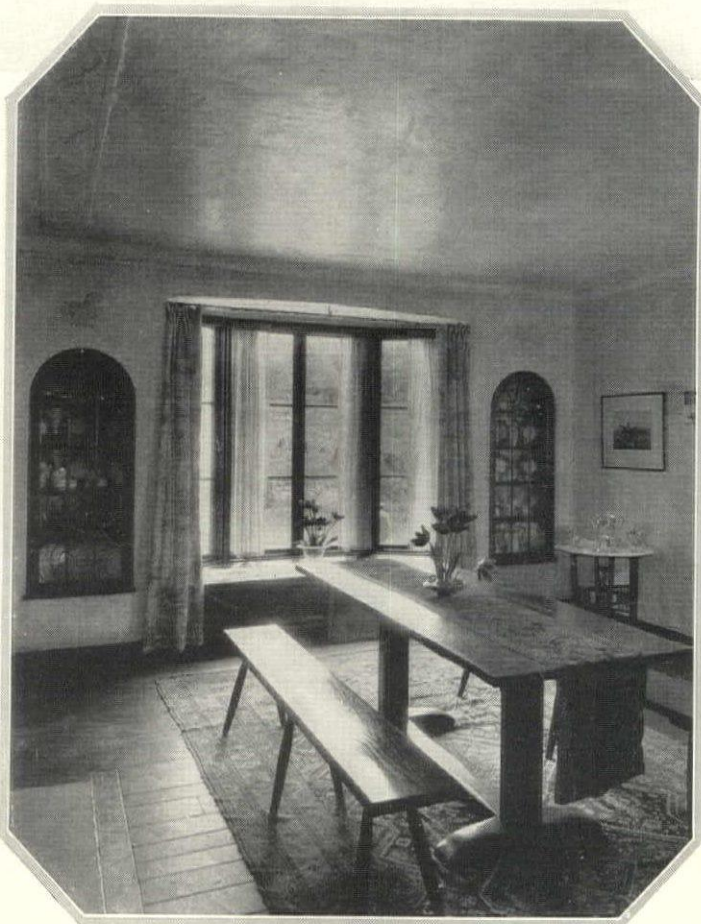


Nyholm

The living room walls and ceiling are in hand-finished glazed plaster. Only the minimum of trim is used. The windows are large paned casements

makes up the impression. It is again the pebble thrown into the pond. As you stand gazing at the picture from the road's edge, toward you, from the cottage as the focal point, come diminishing waves, carried on by the ever-recurrent note of stone wall and walk until they die out at the gap in the low boundary wall with the three small steps at your feet. The elements are simple enough and the combination all unstudied, but decades later, in response to some evoking thought of the present, the picture comes noiselessly forward from your mental storehouse to link its charm to some thought or present image.

Up to the present we have considered only the house constructed



A molded plaster design and occasional insets relieve the surface of dining room walls and ceiling. The furniture has the simplicity of a cottage

wholly of stone. Because of its neutral color, stone will enter into many pleasing combinations. Its combination with weathered clapboards and shingles is one which is known, through experience, to give most agreeable results, especially if the stone is more or less flecked with rust or has in its make-up materials which will tend to bind the stone and wood together into a harmonious color ensemble. Stone is the most natural material to combine with half-timber. This combination lends itself to almost untold possibilities of color and pattern, due to the variety of effects that can be brought out by the design of the

(Continued on page 134)

'A N D S O T O B E D'

One-Plane Living in Apartments Has Divested Bedtime of Both Its Uncertainty and Its Picturesqueness

WHEN that amorous Restoration worthy Samuel Pepys finished the day's record in his diary, he gave a last fine flourish of the pen and ended with, "And so to bed."

Millions before his time and millions since have gone off to rest with as light a conscience as he, yet Samuel Pepys' phrase will go down to posterity as the last exultant remark one makes as he stifles a yawn and switches off the light. "And so to bed" has a finality to it. The day is done. There are no more things one wishes to do or has to do. There are no more people to talk to and nothing more to be said. Work and play, trouble and laughter, earnest endeavors and inconsequential flippancies—all are over. That day's finished. "And so to bed!"

AN amusing picture Pepys makes as he stumbles up the stairs. A young man (for the Pepys of the diary was in his thirties) often the worse for drink, and wearing the finery of his day—the silk suit with the gold buttons of which he was so proud, and the new periwig, that had aroused no comment when he first wore it, pushed to the back of his shaved pate. A candlestick is in his hand. One of the wenches of his household may be at his elbow. From the top of the stairs his sprightly French wife, in the petticoat that cost £5 and the patches that she favored, tells him in no uncertain terms what she thinks of him.

Whether sober or in his cups, whether bowed with the worries of the British Navy, of which he was secretary, or light-hearted over the last girl he had kissed, to Pepys going to bed was a ceremony. And so it was for many generations until, in our own era, people began to live on one plane. "And so to bed" meant going *upstairs* to bed.

Today, with innumerable people living in apartments or in bungalows, the act of ascending the stairs to one's rest is almost becoming obsolete. We merely walk into another room and tumble into the sheets. Going to bed has lost some of its fine old flavor. It has ceased being a luxury, and has become an efficient necessity.

THERE was an old household in Philadelphia which we recall, where going to bed still retained the atmosphere of quaint domesticities. After dinner the family sat around and read or talked. Callers drifted in, chatted for a while, had their wine, and went home. At about half-past ten Bridget thumped up from her kitchen carrying the silver basket, which she deposited on the floor beside the grandmother's chair. Having bade a broguish good night, she disappeared. Then a stifled yawn broke the conversation and bed was suggested. The grandmother went first, carrying the silver. The rest of the family trooped after her. Finally the grandfather, putting out the gas lights as he went along, began his slow progress up the wide stairs. He always seemed engrossed in deep thought. On the landing he stopped, compared his watch with the landing clock, wound it and stood there silently for a moment. Then he, too, mounted the last flight.

What he did in that silent moment before the clock always piqued our curiosity. One day we made so bold as to ask him. He was attending to a purely private affair, it seemed. That arrested position before the tall clock gave him a chance, so he explained, to say his prayer for a good death. It was the prayer of Launcelot Andrewes, the 16th Century English mystic: "Grant, O Lord, that the end of this life be Christian, without sin and without shame, and, if it please Thee, without pain."

THAT perhaps gives us the clue to the old ceremony of going to bed. The darkness and uncertainty of night were akin to the darkness and uncertainty of death. The thought of one evoked thought of the other. The terrors of night were real terrors. Dreams were things to tremble over. There were no Freuds in those days to explain them pleasantly or unpleasantly away. The Compline hymn went—

From all ill dreams defend our eyes
From nightly fears and fantasies.

Today any psychoanalyst will tell us what our dreams mean and if we fear the dark we have merely to push a button and its terrors are dispelled. Night is divested of its apparent uncertainties. It is all safe and sane and explainable. It is difficult to visualize a man of the present generation living in an apartment and saying a prayer for a good death as he passes from the living room into the bedroom. It is impossible to believe that he fears the night when he has a telephone and a light switch at his elbow. This one-plane living has divested the act of going to bed not only of its picturesqueness but its faith as well. The mere act of ascending to a safe place and the sense of security that it gives are forgotten.

AFTER one has lived for a while in a modern, convenient and thoroughly efficient apartment he begins to realize that he is paying a heavy price for his luxuries. He is missing a lot of those domestic habits that go to make up the picturesqueness of life in a house. A house with an upstairs and a down requires attention. It presupposes responsibilities. There is the fire to bank for the night. There are windows and doors to lock. There is the business of going down to the kitchen to raid the ice box for a pre-bed snack or an apple. There is the cat to put out. There is the final glance at the thermometer and a look up at the sky to see what weather is ahead. Then comes the procession up the stairs. That, sirs, is the way to go to bed. And if, perchance, at the foot of the stairs is a table where you pick up your candle to light you to bed, then your joy can be complete.

Perhaps it is because of these things that more and more people are taking houses in the country where, for the summer season at least, they can enjoy the habits of living a little less efficiently, where things aren't all explained away, where life is lived closer to the uncertainties of Nature, and going upstairs to bed is a ceremony.

RICHARDSON WRIGHT





Clark

THE RICH TEXTURE OF STUCCO

Texture effects of great beauty can be given a stucco wall. Especially is this finish desirable in a house of English precedents, combined with leaded casement windows, hand-adzed timbers and the decoration of a molded plaster plaque. Such elements are pleasantly combined in the residence of E. L. Crooker located at Larchmont, N. Y. Hunter McDonnell was its architect



The Chateau de Ramezay in Montreal dates back to 1704 when it was built by Claude de Ramezay for the Governor's Residence. Its pointed towers and heavy walls are directly transplanted from Brittany. Today the building serves as a museum

HOUSES IN FRENCH CANADA

Practical Inspiration for the Small American House Is Found

In These Habitant Houses of Quebec

EDWIN LACLEDE HOWARD

WE of the United States have been a little unfair to the early French settlers of this country, speaking architecturally. Only during the last few years have we realized what delightful adaptations may be made of the minor French domestic architecture. Of course we had the bulbous turrets of the brown shingle period, but the French feeling was fairly well disguised. The English have had their complement of supposedly flattering imitation, first in the New England Colonial revivals and now in the Tudor half-timber adaptations. The Dutch Colonial influence has been rampant, especially with the smaller speculatively built suburban houses. And the Spanish feeling has swept the country with a wave of vari-colored stucco which is very often out of place in the temperate zone. Perhaps we should not include California in the temperate zone because the results there have been very fine, but then, in California "every prospect pleases," or at least so feels the Californian. The same applies to Florida.

The old mode of building in New Orleans has been reintroduced, but it is the character of such buildings as those found in Normandy and Brittany which best lends

itself to general adaptation. We are inclined to forget that here in America many such French buildings still exist, built by early French settlers at about the time our best New England Colonial work was being done. Canada, in the Province of Quebec, holds the majority of those charming old French structures.

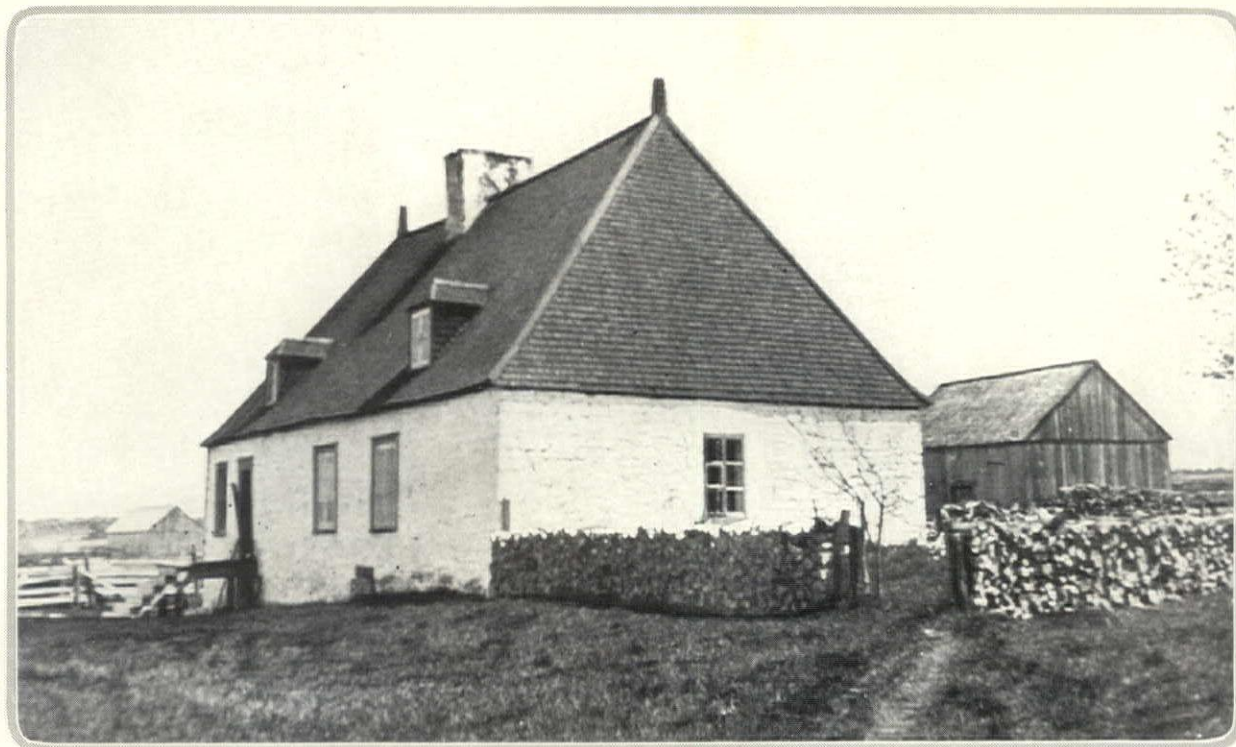
Every year more Americans are crossing our northern borders and bringing back with them memories of the delightful farmhouses of the old *habitants*. In Canada we can see the steep roofs of Normandy adapted to our own countryside and to our own methods of building. The old roofs there are wooden shingled in place of the tile or slate of France; and wooden walls, sometimes stuccoed over, replace the European ones of stone. An example of this adaptation may be seen in the building which is used as the post-office of the little town of Ste. Marie, Beauce. Here the roof is steeply pitched and covered with shingles; here the dormer windows of France are translated into American and the walls are clapboarded. The cornice springing in a great curve from the wall is a graceful, typically French-Canadian development and is worthy of especial study. It is made

of boards three inches wide, laid lengthwise. The doorway might almost be in New England, it seems so familiar, but it has a subtle French feeling, and the very low picket fence gives a sense of delicate scale to the composition.

A marked characteristic of French Colonial work is the fine proportion between wall surface and roof surface. In a small building when the roof is brought down over the second story so that the general effect is low, the result is usually very satisfying. This proportion may be seen in the farmhouses on the opposite page.

Of course when the line of the cornice is lowered, it is necessary to introduce dormers, but in a house of modern construction dormers are much to be desired. The roof can economically be insulated from heat and cold by a number of different methods and the space under the eaves gives room for lockers and the many closets which the modern housewife demands. Also, the window recess forms a splendid place for the radiator, which may be covered with a built-in window seat and thus hidden from sight.

If the American of today could be brought to study the advantages of dormer



(Above) A farmhouse on the Isle d'Orleans, with stone walls and shingle roof. The winter's supply of firewood is stacked to make a novel garden wall

windows with the additional storage space which they create and the charm of their appearance on the exterior of the building, modern small houses would lose much of their awkwardness. The windows themselves of this style are almost invariably casements and open in, but casement windows opening in are subject to leaks both of air and water and interfere with the proper hanging of draperies. The same effect may be had by opening the casements out, and for modern buildings the metal casement, of which there are a number of



In the post-office at Ste. Marie Beauce, we find French and New England Colonial elements combined with a typically French-Canadian cornice

excellent varieties on the market, serves the purpose quite admirably.

In Canada many of the roofs are of the shed type, which is one of the simplest forms of roof to construct, and the gables at either end are filled in with shingle. The hip roof, however, has a greater charm and in many of the old farmhouses of Quebec

(Continued on page 110)

A farmhouse in the Province of Quebec near Beaugard, showing the steep pitch of the Normandy type roofs and the wooden walls finished with stucco





Fisher

Among the newer houses in the suburbs of Denver is "Camenisch Gardens," the home of W. R. Owen, which is designed after the style of a small manor house in Cornwall. The architects were M. H. & B. Hoyt, and the landscape architect, S. R. DeBoer



A CORNISH MANOR HOUSE IN COLORADO

Adjoining the living and morning room covered partially by the overhang of a wing is this flagged terrace, with Roses trained against its posts. The molded plaster between the half-timbering and the exposed hand-hewn beams follow Cornish precedents



Pink and red sandstone slabs form the entrance hall floor. These are waxed. A plank door and a low beamed ceiling harmonize in spirit with the rugged textural effect of the brick walls. The morning room is directly ahead

In the living room light brick walls are combined with wainscoting, stairway, paneling, balcony and timbered ceiling of native pine finished smooth, oiled and waxed to a mellow yellowish brown tone. The floor is of dark oak planks

WHEN MIRRORS ARE COLORED BLACK

Made of Solid Black Glass, or Painted Plate Glass, They Introduce

A New and Interesting Note in Wall Decoration

STEPHEN BARR

IN spite of the fact that mirrors are and have been for centuries one of the most useful units in decoration, one rarely sees more than half-hearted attempts these days to make them a really important factor in the furnishing scheme. Decorators are generally content to use a mirror in place of a picture, or above a console, or over a mantel, and while these conventional uses are excellent in an interior which needs enrichment of this kind, they are a far cry from the inspired mirrored treatments characteristic of 18th Century decoration, particularly in France. The French frequently built entire walls of mirrors and the fact that this device has been dropped to such an extent is due in a large measure to the gradual changes that have come about in rooms in general.

A mirror reflects with brilliance and accuracy, and when it pictures windows and wall spaces of noble proportions the image is continually pleasing to the eye. Unfortunately, we no longer live in palaces; our rooms, while often large, seldom exhibit the florid regularity of the Louis Quatorze setting which was usually mirrored or bedecked with exuberant oil paintings. In the present day interiors, which are generally small and far from ideally proportioned, either of these treatments is out of place, particularly the mirrored background which reflects with such appalling verity all the architectural defects. The solution is found in the black mirror.

A black mirror reflects everything in proportion, but in a lower key. The result resembles an oil painting in that it has a perfectly graduated chiaroscuro. Ordinary objects with little or no beauty in themselves become decorative and interesting when reflected in the limpid depths of black glass. A black mirror hung in a kitchen would reflect an image possessing the mellowness and richness of an old master. Hung in an

ordinary living room, it does everything for it that the white mirrors do for the great hall at Versailles, but without the sharply defined hardness of the latter treatment.

There are two kinds of black mirrors: those made of solid and polished glass, and those made by coating ordinary plate-glass with black paint on the back surface. The latter have always been the commoner, being easier to make. They are almost as effective as the former except that when seen from an angle the image is blurred, owing to the multiple reflections obtained from both the front and back surfaces.

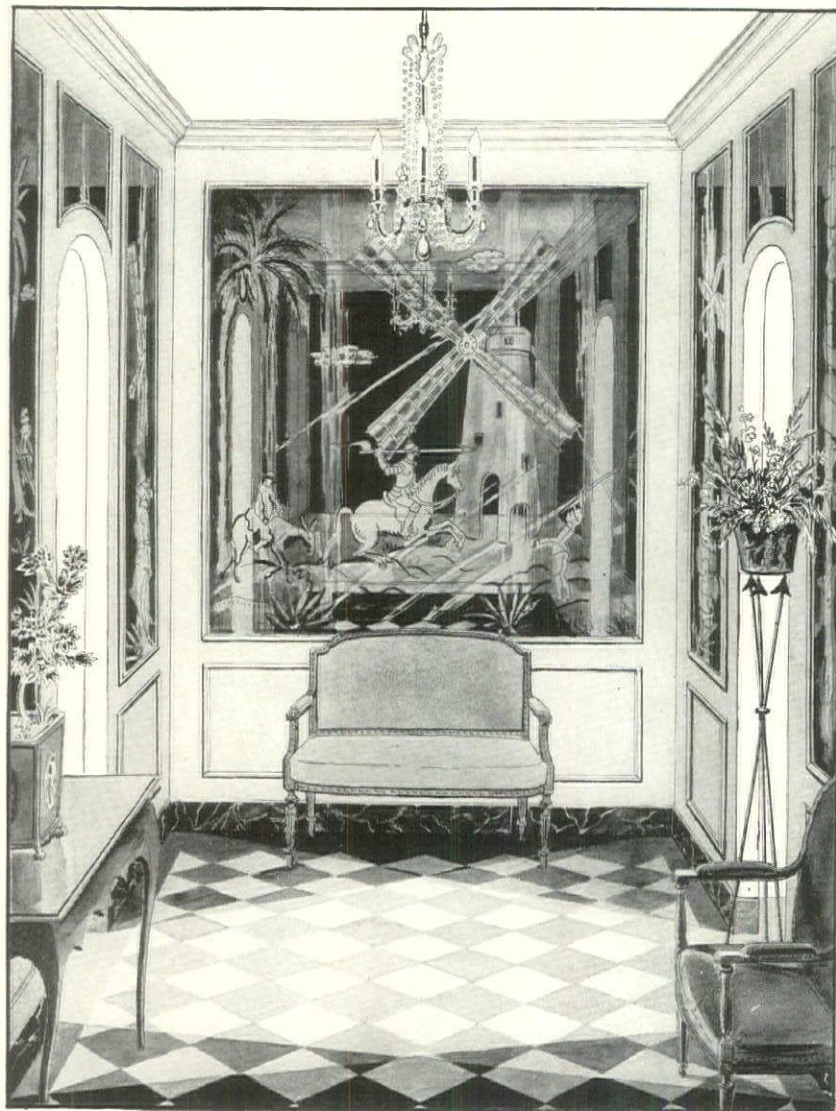
The solid black glass mirror used to be made in China at great expense by the fusion of ruby, green and manganese-purple glass. The result was an intensely black, absolutely clear mirror which, because it reflected from the front surface only, showed no blurring when viewed from any angle, a quality found not even in the white mirror.

Landscape artists used to carry a small piece of polished jet in which to view the image of any scene they were about to paint. The purpose of this was to reduce the tones to the same scale as a painting without altering their relation. This was useful in determining the depth of shadowing necessary to build up to an appropriately bright sky. Scenes reflected in black mirrors have this soft quality of a painting due to the lowering of tone, preserving at the same time every colour and all the gradations of light and shade.

No firm manufactures black glass mirrors today, and it would seem that one was forced to use the slightly inferior painted variety. This problem, however, can be overcome. The black glass counter-tops supplied to drug stores are of precisely the same material as the old Chinese mirrors, and although the plates are usually very thick, they can be supplied cut to any specified dimensions. When new, this glass usually has an excellent polish.

One hopes that the present exaggerated craze for antiques will eventually give way to a more modern method of furnishing. Imitation of the past in every phase of interior design may almost be said to have gone too far, and without recourse to extreme *art nouveau*, something should be done to evolve a *manière* of the present. Black mirrors, though by no means a new idea, have never been properly exploited. They are decorative and an interesting departure from the conventional types of silvered mirror, and now that one can obtain polished black glass, unusual effects may be obtained by panels set into the wall, or with separate mirrors framed in colorful borders of Chinese lacquer.

A new and effective wall treatment for a foyer consists of panels of black glass painted in vigorous designs depicting the varied adventures of Don Quixote. Designed and drawn by Victor White





In the dining room black and white tiles imitate the marble pavements of two centuries ago. Walls and ceilings are chalk white. Scarlet brocade of curtains and chair covers introduces color. The furniture is the Tuscan of Louis XV. Gilt and crystal lights and gilt lines in the paneling of doors and windows are characteristic touches

OUR HOUSE AND GARDEN IN FLORENCE

WE read in the fairy tales, as children, about the witch who waved her wand and thereby changed the pumpkin into a coach and the mice into prancing steeds. We were probably amazed and delighted, without thinking that perhaps in real life one is often confronted by just such a situation as was Cinderella. Of course the pumpkin may be a second-hand car to be traded in for a new one; or last year's clothes to be made over and disguised; or a barn to be changed into a house. But whatever the pumpkin, the magic wand is usually Dollars and Cents. Just how to tap the pumpkin in the right place and bring about the miracle, without breaking the wand, is the thing to know. A certain amount of good sense and taste must now be substituted for witch-craft.

When building a home, many times one is confronted by the problem of whether

An Old Stable Becomes

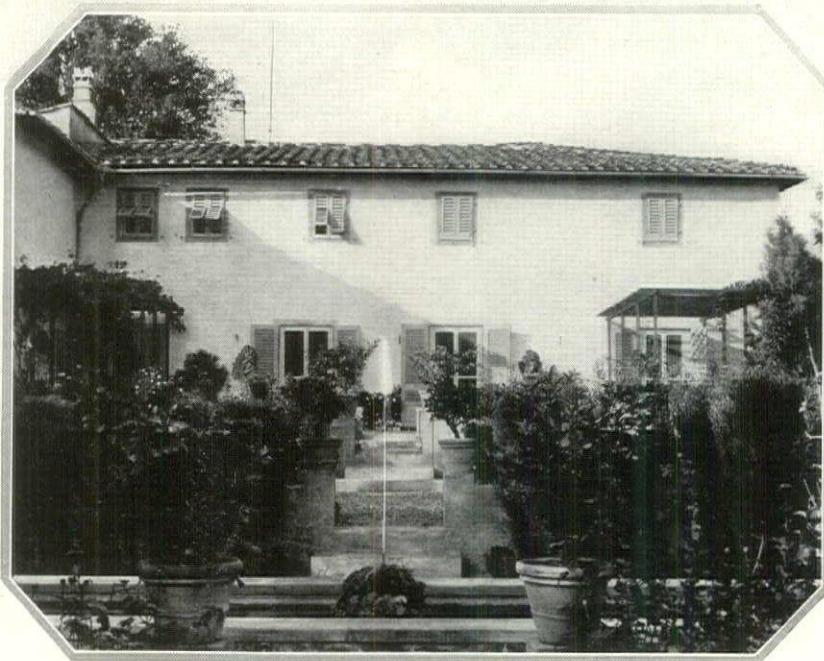
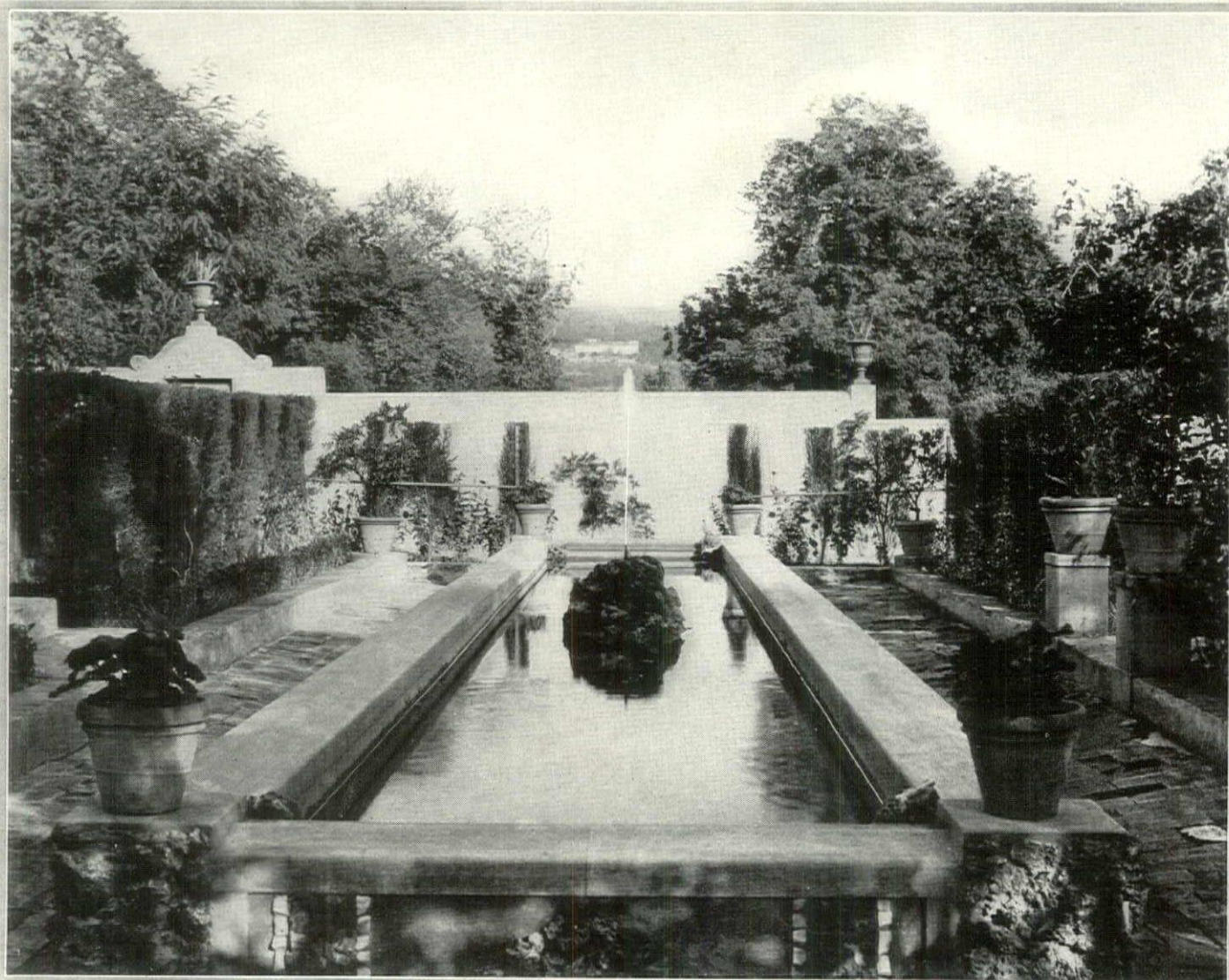
A Pleasant Villa

ROBERT CARRÉRE

it is wiser, and in the end more satisfactory, to alter an existing house or to build a new one. Each side of the question has its pros and cons and one must weigh them carefully. Certainly the pleasure of creating one's own surroundings from the beginning to the end solves the problem most satisfactorily, in the long run, but there are always occasional circumstances when an alteration is the most natural solution.

Faced with the prospect of changing a very ugly stable and a series of dilapidated greenhouses into a small villa and garden,

respectively, it was necessary to sum up the good points and bad in order to see what should be done and whether it was worth while. The building had good lines, generally speaking, but was utterly lacking in details or distinction. The walls were splendidly built, as was the roof; and the rooms were sufficient in number, necessitating no minor changes in construction. Outside of that everything had to be done—heating, plumbing, wiring, painting and decorating. The stable was attractively located in the heart of a desirable district, surrounded by villas, where it was practically impossible to buy or find land to construct. Large shade trees surrounded it in the front, leaving at the back, where the greenhouses were, a stretch of sloping sunlit ground admirable for a garden and flowers. As is so often the case nowadays since the advent of the motor, the stable



was a drug on the market and could be purchased for very little. The estimate for the alterations plus the cost of buying came to considerably less than the expense of building a similar villa new, so it was decided and the problem became simply the question of maintaining the courage of one's convictions. In order to insure this, the pernicious pest, the kindly friend, with all his well-meant suggestions about "why don't you do this or that" and "I know someone who has done it this way so attractively," etc., was carefully excluded by tactful signs, a barbed wire gate and a general lack of invitations to any to see the place until after it was completely finished. Then the work began.

The entrance front was lacking in all expression, as a face that has eyes only, with

Looking down the length of the pool is a glimpse of the Fiesole hillside framed by old forest trees that stretch to the edge of the Africo, a little stream where Boccaccio loved to stroll. The view below is toward the house from the pool in the garden's center and across terraces that were greenhouse foundations

no mouth or nose. The hair grew nicely on the head—that is, the roof had a good overhang and style to it; and the windows on the second floor with their emerald green shutters did their share of looking out brightly on the world. But it was not until the generous front door was cut and trimmed with stone, a wrought iron bell and lantern added that one could begin to see any possibilities of its ever being a house and not a stable. There was no room inside for the servants' stairs, so that was

added on the outside, as is so often done in the case of simple houses in Italy. This practical necessity became at once a very decorative feature balanced somewhat by the garage at the other end of the façade.

Having secured the Holy of Holies, the garden at the back, from invasion, since



the garage, service and main entrance were placed in front, the inside was tackled. The entrance hall, formerly the hay-loft, was vaulted on a ceiling of plaster on wire lath designed after the 14th Century Florentine models, making a setting for the stone capitals, hand carved examples of six centuries ago and a present to the house. The drawing room, hitherto the wagon and cart room of the stable, was cleaned up and painted in imitation of paneling, an 18th Century method. The cistern was drained and turned into a little card room, the stalls into a dining room. Upstairs the hostlers' rooms and the gardener's quarters were transformed by scraping and painting into bedrooms and baths, and the house was ready for occupancy.

The garden presented an entirely differ-



The drawing room, formerly the cart room, is carpeted in sapphire felt, the furniture covered in pale blue and beige brocade. Inspiration for this room was found in the cupboard against the end wall. The painted paneling in beige and white on a pale blue-gray ground repeats the general color of this armadio

ent aspect. Where once the glass houses had stood, there were long narrow terraces made by filling in the walls of the greenhouses with rubble and earth taken from the alterations to the house. Fortunately the greenhouses had been built one slightly below the other, down the slope back of the house. They were entered separately from a long glass-covered gallery from which they were built out at right angles. In every case all the masonry construction was retained, only the glass and iron being disposed of. The

long gallery was supplanted by a pleach walk, the terraces were planted with low growing perennials and herbaceous blooms, the paths edged with Box and Cypress, the whole set off by a high wall decorated with urns and a niche lined with a volcanic
(Continued on page 132)

AMERICAN BRED PLANTS FOR AMERICA

This Year, As Never Before, the Flower Catalogs Contain a Wealth of Improved Offerings Well Worth Including in Our Gardens

F. F. ROCKWELL

OF the elaborate assortment of garden traditions which have been bequeathed us from "over the pond," one of the last to die has been the assumption that we must look to Europe for all the finest things in the way of flower novelties.

It is, of course, wholly natural that the brotherhood of private gardeners of the past generation, trained almost entirely in the Old World school, should retain to the bitter end not only Old World methods of doing things, but also a deep seated conviction that the best seeds and plants as well as the best methods must come from the other side. And it is also natural that our own horticulturists should have long suffered from an inferiority complex which made them hesitate to dispute openly many of the traditions they had begun to doubt.

If we were told, for instance, that we could not plant Peonies in the fall, or that a Rose bed must be made in clay soil, excavated two feet deep and sub-drained with broken stones, or that perennials were best sown in July and August—why, we passed these things on in public, whether or not we practised them in private. Even in such a peaceful occupation as gardening, it takes much moral courage to become a revolutionist and proclaim new doctrines.



When the pioneer American seed growers began to produce seed on a large scale, one of their greatest handicaps was the existing prejudice in favor of imported seeds. In the beginning, this prejudice was probably justified. Seed growing is an art as well as a business, with problems and difficulties of which the uninitiated can have little conception. But the prejudice remained long after any reason for it had ceased to exist; to such a degree, in fact, that for many years it was an open secret in the trade that tons upon tons of California grown seed was shipped in bulk to Europe, so it could be returned later to fill the insistent demand for "imported" seed! Realization of the fact that our own good American grown seed was quite as reliable as any imported seed was extremely slow in coming. But it finally came.

This, however, was only half the battle. All the leading seed houses still sent their representatives abroad, almost every year,

THE story of America's rise as a producer as well as a consumer of better plants is too seldom told. It is not yet complete, but far more than the opening chapters have already been written. The record as sketched in this article is a tribute to the skill and adaptability of our present-day growers no less than to the discrimination and taste of the countless American garden-lovers who buy their wares.—Editor

to find and procure the novelties or new varieties which were considered the life-blood of the business. Brought back to America, given new names, well fertilized with adjectives such as might have turned Barnum's press agents green with envy, they were "introduced" to the American public in such a way that there was the assumption, if not the definite statement, that they had actually been developed by the houses listing them. This practice not only resulted in a multiplication of duplicate names, but when it became generally known, as soon happened, that most American introductions were merely European varieties which had been re-named on this side, American seed growing received another black eye in the opinion of the general public. Naturally it was felt that if American seedsmen could not either produce or find in America worthwhile things to offer, it was simply because there were none to be found.

Quite naturally the amateur followed the lead of the seedsman in looking to Europe for new things; and when, later, the seedsman tried to convince the amateur that American made varieties were just as desirable, the latter was somewhat slow in accepting his word for it.

At the beginning, of course, the European plantsmen had a tremendous advantage as far as the development of new varieties was concerned. They had not only a mastery of the technique of the work, but also branches in their organizations developed to handle it, and individuals with years of training and experience to look after the highly specialized details of procedure. Of equally great importance was the army of expert amateur gardeners and

hobbyists who had long since passed the stage of merely "growing plants," and had assembled notable collections of flowers and undertaken hybridizing and breeding. Many of the finest of the new things in our gardens today are the direct results of the enthusiastic work of this body of amateurs, made up of such men as the Rev. W. Wilks, to whom the world owes the Shirley Poppies and the new Giant Shirley Foxglove. At this time, there was no similar body of amateurs in this country. The gardening on most of the larger estates was left entirely to professional gardeners of the old school type, and comparatively little in the way of new plant creations has ever been contributed by this class of gardeners either here in America or abroad.



It would be difficult to say just where or when came the impetus which gave plant breeding in America its real start. Undoubtedly, several factors contributed to it. It was but natural that American seedsmen supplied with "stock" seed of the standard varieties, and of the new things from Europe, should begin to give some thought to the improvement of these strains as soon as they had mastered the mechanical side of seed production. It is also a well-known fact that when seeds are removed from one climate or locality to another the new environment greatly increases the chance of natural mutations or "breaks," which sometimes are immediately valuable in themselves and at others serve as the raw material from which the plants produced may develop something worth while. There is no doubt also that the tremendous success which both professionals and amateurs achieved in creating new varieties of such things as the Gladiolus and the Dahlia must have had a very stimulating effect upon those who were dealing with other kinds of flowers. In any event, and whatever the causes may have been, this development has set a record which has probably never been equalled anywhere in the same length of time, and has now settled down to a pace which seems more than likely to overtake any lead which Europe may have had. How generally unrecognized this fact has been, was shown by the widespread alarm

(Continued on page 144)



A LITTLE PORTFOLIO *of* GOOD INTERIORS

Hewitt



The interiors shown in the portfolio this month are in the residence of Mrs. Z. G. Simmons, at Greenwich, Conn. An unusual feature of the pine paneled morning room above is the greenish blue ceiling decorated with scattered silver stars

18th Century Italian tempera paintings in architectural garden designs form the background of this breakfast room. The woodwork is leaf brown to match the predominant tone in the panels. Elsie de Wolfe was the decorator of this residence



This spacious library in the Simmons house, with its distinguished background of fluted pilasters, has soft curtains of claret colored silk over mauve gauze. The sofa is covered in tawny jaguar velour and the low coffee table is in a blonde lacquer tone

Screens used in an unusual manner lend distinction to the long gallery. Here the wide doorway leading into the dining room is flanked by a pair of antique leather screens ornamented with gilding, tooling and landscape scenes painted in soft, faded colors



The outstanding feature of this dressing room in the Simmons house is the background which is entirely lined with sections of mirrored glass. The screen in the view above is covered in oyster colored satin decorated with embroidered 18th Century motifs



Coral and cream silk damask is used for the overcurtains and the drapery of the dressing table. On the floor is an antique Chinese rug in orange, coral and cream, the same color being repeated in the needlepoint chair seats. Decorations by Elsie de Wolfe

Hewitt

THE COLLECTOR CONSIDERS MINTON

Although France Influenced Many Early English Porcelains, It Remained

For Minton to Reproduce the Elegance of Vieux Sèvres

EDWARD WENHAM

IN the curriculums of our colleges, the correlation of science to specific departments of the arts has long been recognized. But until quite recent years the pedants restricted this recognition to that esoteric group, regarded as the more elegant branches, composed of painting, literature, music and the like. Today it is acknowledged that those more often spoken of as the industrial crafts may equally claim to rank with the arts, laymen and craftsmen alike conceding that interdependence between science, art and craft which, actually, has always existed. For the chemist may discover the mediums, and the artist design the object, but the ultimate expression of their knowledge and skill is always to be found in the work of the craftsman.

This is especially the case with ceramics, and the student may trace the reliance of the potter upon the chemist from the time when metallic oxides were first used for decorative purposes and when the proper proportions of the various constituents composing the paste or body were the outcome of the ancient scientists' experiments. Nor has the necessity for the assistance of science in the potter's art ever entirely ceased, although during the 18th Century there was a more noticeable application of the chemists' knowledge in Europe, at which time their efforts were directed to the discovery of the method by which the translucent paste of the Orient was produced. This period has held and will continue to hold a particularly marked fascination, even if the subsequent variations in the types of pastes are at first somewhat confusing. Yet, withal, there are distinctive characteristics between the "true" or hard paste of the East and the several formulæ for "artificial" or soft paste which derived from the compounds of the European chemists. And it was due to the indefatigable labors of the English scientists at this time that the porcelain of that country attained the eminence which it has since held, even

if many of the designs and decorative motifs used were borrowed from Europe.

Despite the success which later attended their endeavors and which culminated in the "true" porcelain of Cookworthy, when he discovered kaolin clay in Cornwall, the greater proportion of English porcelains come within the category of soft pastes, of which a large number are of the type known as "bone." This frequently misunderstood term, perhaps, may be better illustrated by describing the process by which the Minton porcelain body is made; for this factory, which was founded by

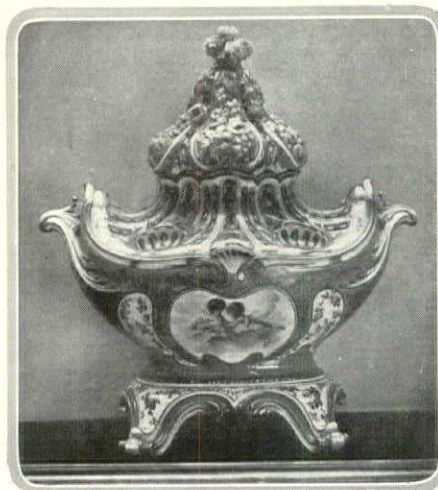
Thomas Minton in 1793 and where at first only earthenware was made, some fifty years later under the management of Thomas Minton's son succeeded in producing a porcelainic body by the "bone" method which has been used at this factory since that time. The chief ingredients are the china clay mined in Cornwall, a fusible stone also found in that section of England, and calcined bone. Of these, the latter is by far the most important, constituting as it does almost half the mixture and insuring that soft translucency by which this porcelain is rather easily distinguished.

To procure this essential the large bones of animals are cleaned and calcinated in a huge furnace specially equipped for the purpose. The resultant friable powder (which is, of course, white and infusible) after being ground is mixed with the ground stone and clay, to which is added a certain proportion of frit or glassy ingredient. This mass is again levigated and then "wedged," which is the technical term for slapping large pieces of clay one against the other to expel all traces of air; otherwise, small pin holes would appear in the surface of the body of an article after firing, this being evident in many of the earlier pieces of Bristol and Plymouth porcelain. But if the utmost care in preparing the clay is necessary to insure a perfect article, failure in this respect is but one of the many obstacles that militate against the potters' success. For with all the advantages that modern machinery affords to many manufacturers, the china maker has to rely to a great extent upon the simpler methods of bygone times. Today cups are still made on the old "thrower's" wheel, while plates are equally dependent upon the handicraft and skill of the workman for perfection.

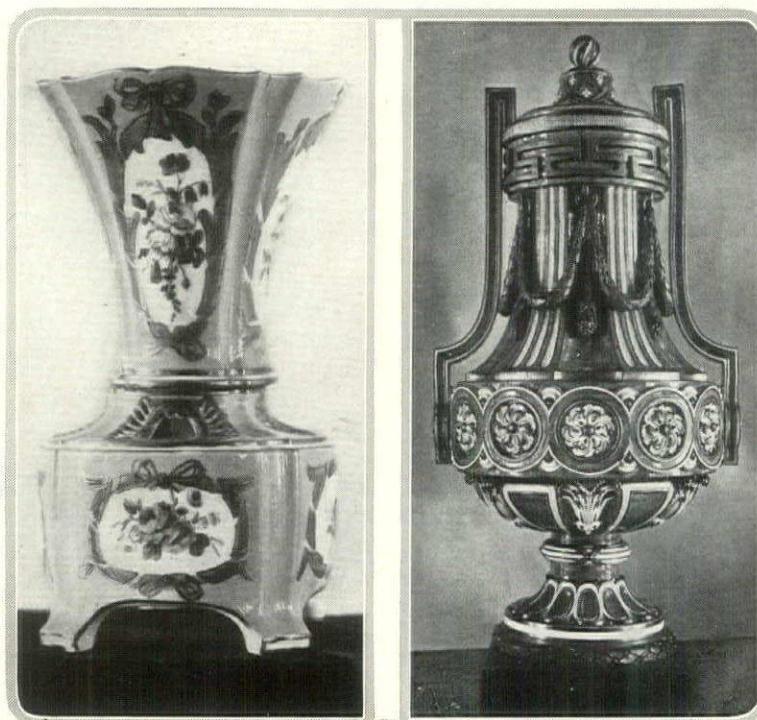
After having fashioned a piece, the potter has not overcome all the difficulties in connection with the making of this delicate ware. In firing, even greater precautions are

(Continued on page 116)

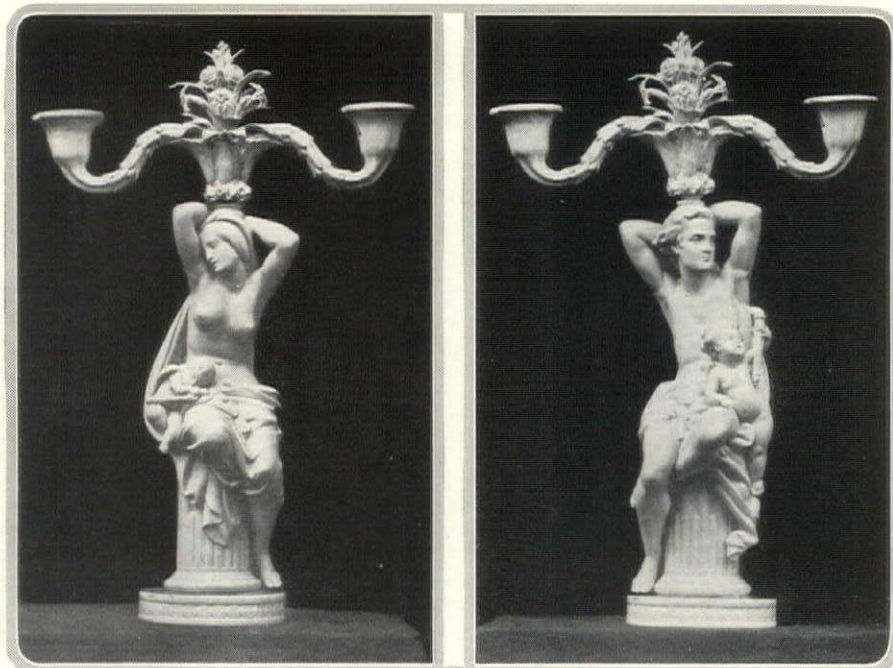
From the old pilgrim bottles was taken the shape for this decorative vase, on which classic ornaments have been placed. The ground is in blue



Copied from the original, now in the Wallace Collection, this Minton piece has the splendid Sèvres green ground enriched with burnished gold



The styles that prevailed in the French Louis periods crossed the Channel and influenced English ceramics, as witness this Minton vase



In these Minton biscuit candelabra the porcelain, being an unglazed ware, forms attractive soft contours. This is especially suitable for the execution of figured subjects



The pâte-sur-pâte created by Solon while with the Mintons was one of that artist's contributions to English ceramics

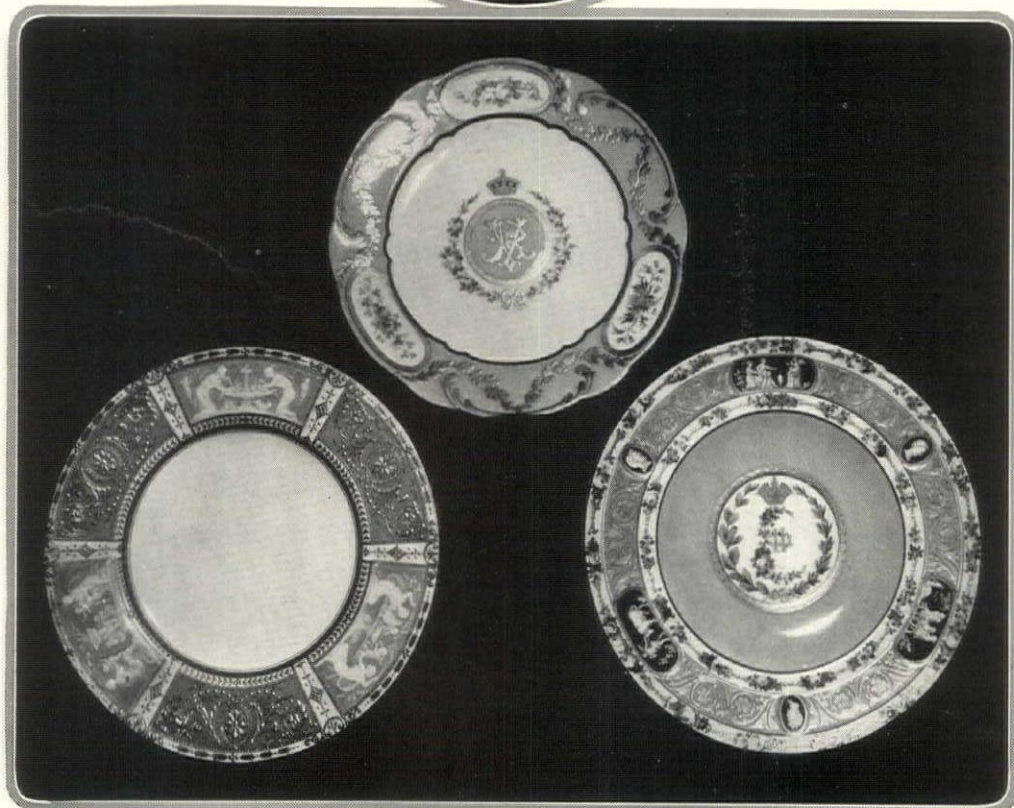


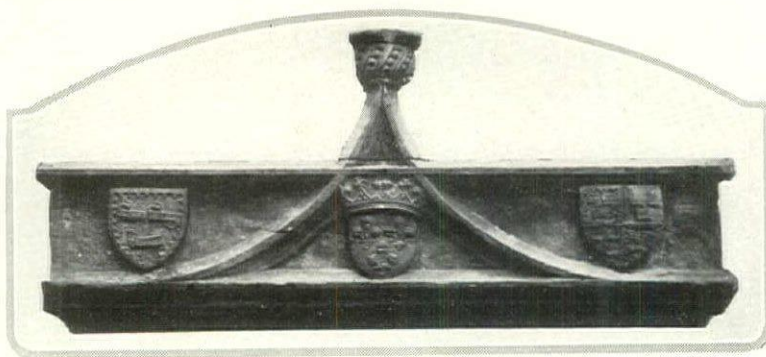
The delicacy of sculpturing revealed in these pâte-sur-pâte vases is one of the many delicate effects obtained by Minton



To the right is a delicate Minton plate with pierced trellis-work edge, which was painted by Boullemier and made for a former governor of Connecticut in 1872

The beauty of Minton is suggested by the group below—a plate made for Queen Victoria; a pâte-sur-pâte plate on domestic china and a plate for Catherine of Russia





Combining old fragments with new wood is a common practice of the antique-maker. This 16th Century beam was the only old part of a mantel that claimed the 15th Century as its origin

HOW THE TASTE FOR ANTIQUES BEGAN

*Each Century Has Shown a Fine Disapproval for the Creations
Of the Generation That Preceded It*

EDMOND HARAUCOURT

NO period in art has ever professed the slightest infatuation for the period which has immediately preceded it. Each succeeding generation, far from admiring the one from which it springs, disapproves its tastes, its ideas, its art and even its literature. This is only human. Youth, anxious to shake off the more or less boresome rules which have been taught it, decides to renovate the world—to make it a better place in which to live and struggle. And no pains are spared in the undertaking. This, then, is what is called progress. The entire history of the progress of civilization is based on a disdain of the means and processes which were but recently in use.

This legendary disapproval of the period which has gone before is naturally accentuated at the great cross-roads of history. We see it very plainly demonstrated at the present moment and it was just as evident during the first centuries of the Christian era, when the barbarians overturned the Roman Empire. It was again evident at the birth of the Renaissance, when toward the end of the 15th and the beginning of the 16th Centuries the great Italian artists crushed beneath the weight of their disdain the Gothics whom they replaced.

Today we gather in, with the same pious tenderness, works of the Renaissance and those of the Middle Ages; but such was not the case when these two schools, the one on the decline, the other on the rise, were each fighting for

their existence. At that time printing had just been invented. It had become possible to transmit ideas from one country to another; human intelligence was fairly boiling over: a need of emancipation was agitating old Europe, and Protestantism had dared to raise its infant head against the authority of Rome and the Pope.

A similar movement began to take shape in the world of things artistic. The school

of great artists which was then flourishing in the little Italian capitals became enthused over Greek and Roman art, of which the first knowledge had just been revealed, thanks to very recent excavations. The antique glory of Italy began to rise from the ground and show itself in the sunlight, renovated by the genial hand of those who had resuscitated it. From thence comes the name of Renaissance which can

only reasonably be applied to Italy, since she alone was *re-born* out of her own past.

Now among the artists, at whose head might be found Raphael, none had any esteem whatever for their more naïve brothers of the *Trecento* and the *Quattrocento*, whose simple means of expression seem so touching to us today. As the chief personage of this archaic period was called Giotto, his disciples were dubbed by the name of their Master. In derision they were called Giottics, a name which purposely much resembled Gothics. Now in that ancient quarrel between the Guelfs and the Guibbelines, the word "Gothics"—synonym of "Barbarians"—was deemed insulting when addressed to the German, then enemy, party. It was successful—had quite a vogue, remained in the popular vocabulary, and to the present day the name of Gothic



Fragments dating from the 13th Century were combined in this cupboard by a 19th Century maker, a fantastic compilation that for a long period passed as 13th Century work

continues to be unjustly applied to an art which in reality owes nothing to the Goths themselves, but on the contrary was not born in Europe until about the beginning of the 13th Century.

Let us note, however, in passing, that this studio gibe did not remain without reply: the Giottics answered one derisive epithet by another; they proclaimed that the new school, despite its pretensions, was incapable of inventing anything at all; that it servilely copied what had been dug up from the excavations—in Italian, "grote" and consequently the new school was baptized the "Grotesque." The words "Gothic" and "Grotesque", which long since have passed into current language, are therefore merely the vestiges of a studio quarrel between two generations of artists. To any who doubt this I recommend the reading of that remarkable report addressed by Raphael himself to Pope Julius II—the report which very distinctly marks a definite transition from one great epoch to the other.

The disdain of Raphael for the works of the Middle Ages was quite in accordance with the general state of mind of his time. The French armies which had just crossed the Alps to take possession of inheritances claimed by King Charles VIII, Louis XII and François I, brought back from Italy a passionate admiration for the splendors of the new art; and thus it happens that the Kings of France, so ardent in their conquests of the little Italian Dukedoms, found themselves in turn conquered by Italian art. At Paris, as at Florence and at Rome, it became fashionable to disdain what the Middle Ages had produced, so in order to obtain precious stones and metals that they might be better employed, many art objects were purposely demolished. Gold and silver ornaments etc. were sent to foundries to be melted for reemployment in more modern pieces. It is thus that François I, much in need of money to replete his empty treasury, in 1523 ordered the gold statues at Laon to be converted into ingots; this same year the wonderful silver gate which the eleventh Louis had given to the Church of St. Martin, at Tours, suffered a similar fate.



With a cheerful disregard for period characteristics, the 19th Century maker of this cupboard combined many fragments and called it all 16th Century



By clever enameling the modern maker of this jug attempted to imitate the pottery made by Bernard Palissy, the renowned 16th Century French potter

Another cause of vandalism was the artillery—which had hardly been in use a hundred years, but which at this moment began to take a place of paramount importance on the battle fields. For the first primitive cannons, made of wood, were soon substituted cast iron guns; these had hardly become known ere they were replaced by field pieces cast in bronze. This of course immediately created a demand for that metal—and, forthwith, statues and statuettes, thousands of marvels repre-

sented 13th Century religious art, were shipped to the melting pot. Limoges *Champ-levé* enamels, dating from the 12th, 13th and 14th Centuries, were hammered to pieces in order to rid them of their "barbarous" enamels, and they too went to serve the army. Only a few shrines and reliquaries were spared, and these merely on account of the religious veneration which surrounded them. And not everyone shared this veneration. During more than a century, the wars of religions made blood flow almost ceaselessly all over Europe: the Huguenots relentlessly destroyed the art objects belonging to the Roman Catholic Faith; gold and silver *repoussé* work of pious origin was immediately suppressed until only the supreme examples of this art, so emotionally naïve, so delightfully colorful, have been handed down to us. Their extreme rarity soon made them take on an immense value, even as early as the 17th Century.

The first collectors, enamored of the past, date then from this period. It was the fashion for wealthy gentlemen to form what was known as a "cabinet." They were, however, few in number. When the revolution broke out, it finished destroying what little the wars of religion had spared: the stone statues and bas-reliefs on church portals and the entrances of chateaux were mutilated and defaced. Not until the Restoration in 1815, when the nobility of France reintegrated its domains, did a taste for collecting those things that represented the glories of the past first begin to make its appearance. From that moment dates the first manifestations of a taste which at the outset was merely a curiosity: people who

were possessed of more or less authentic titles of nobility began to collect "family relics", and when they could find none of their own, they either purchased them or had them made! Therefore from 1815 to 1830 we witness the birth of a false Gothic style which, when applied to furniture, produced most astonishing results. Certain pieces such as the *crédence*, executed at the time of the Restoration by talented cabinet-makers, are so artistically carved, so care-

(Continued on page 124)

DESIGNING THE BLUE BORDER

*Azure Flowers and Those of Other Hues That Best Accompany Them
Throughout the Blossoming Season*

DOROTHY HAMMOND

IN May, my border is in bloom with the large lavender clusters of French hybrid Lilacs planted at the back and the Darwin Tulips in pale pastel shades planted along the edge. By the end of the first week in June, the Tulip seed pods have been snapped off and the dark green Lilac leaves act as the background to the perennials, forming the most important garden effect in June. This background gives the effect of luxuriance to the border besides being the frame for this picture. A few taller growing native shrubs, as in the diagram, can be used to screen undesirable buildings near the border, or separate different parts of the garden, or protect the Lilacs along a street. The Hawthorns and Sweetbriar Roses are very useful because of their dense growth and thorny branches. These shrubs will give an irregular line to the background, which is always a desirable effect for shrubbery backgrounds. The French Lilacs form a screen of deep green leaves and make the cool blue and blue-lavender tones of the perennials stand out in agreeably high relief.

If we value backgrounds at their true worth, we will never be satisfied until they are a part of all our garden plans, for colors in flowers are at their best against a curtain of green leaves. But use discretion; a collection of shrubs belongs in a botanical garden, not a suburban lot. Adapt your choice of a background to the blooming season of the perennials and the location of the border. In a very small plot of ground, shrubbery borders are more satisfactory than walls, for airiness is essential

in our hot summers. As I have written before, plant your backgrounds first—they need years to develop fully and attain sufficient size to act as a screen.

This border needs sun the greater part of the day. Neither the Tulips nor Lilacs nor Delphiniums want to grow in a shady place, and a border such as this in full bloom through the loveliest months in the garden, May and June, deserves a prominent place in the planting scheme. An east, west or south exposure will be satisfactory.

Some of the perennials which are used, especially the Campanulas or Bellflowers, can be grown in a more shaded situation. Here everything is planted closely so that when the plants are grown no soil can be seen and, consequently, the roots do not suffer from drought provided the soil is properly prepared in the beginning. Deep digging and plenty of moisture-holding humus and some sand if the soil is heavy clay, or more rotted manure if it is sandy, are simple directions but not often carried out. Unfortunately, it is the cost of the plants and not the cost of proper soil preparation which beginning gardeners estimate, and the result is usually stunted vegetation or the plants die during an August drought or a hard winter. As Mr. Bowles, the English writer on gardens, so charmingly says of the Irish gardener whose plants "grow for me" or "die on me," so do we usually feel that some plant has a grudge against us when it cannot survive our hospitality.

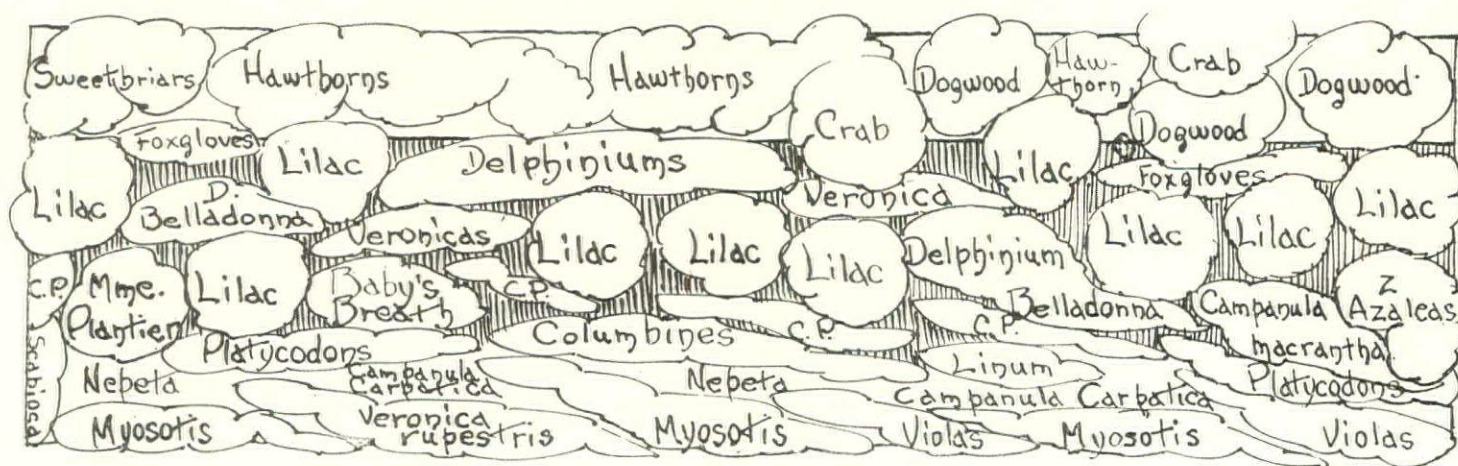
To the young garden enthusiast, soil preparation is one of the duller of subjects. It is the color of the Iris or the fragrance

of the Rose that provides the incentive for his first steps in gardening; and he will learn lengthy names and even compare varieties with his neighbor before he thinks of asking how they should be planted or studying the soil needs peculiar to his unfortunate Roses sunk in some untimely hole that even a Dandelion would resent. A friable, nourishing soil is ideal.

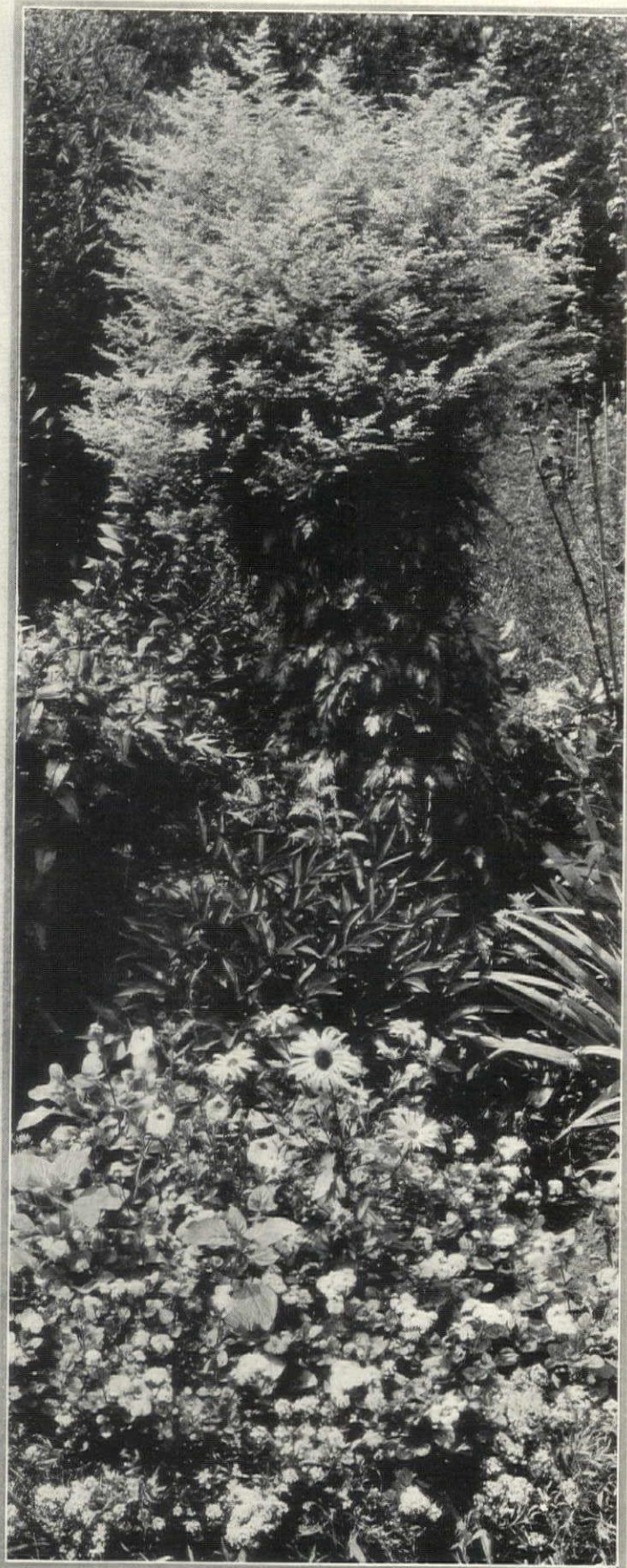
A few dimes saved on soil preparation are soon lost with the unprofitable dollars spent trying to correct mistakes. It is the wasted years and the disappointment in results that discourage all but the most enthusiastic gardeners. A few more hours' labor, a little more soil removed, another bag of humus or yard of sand are the premiums paid by the thoughtful gardener to insure the safety of his choice plants. He seldom has that saddest of expenses, renewal cost. Careful soil preparation for annuals—annual fireworks I once heard them called—does seem a heavy expense, but when the money is spent on a permanent garden, we have the benefit of our forethought for years.

Do not be deceived into thinking you can have every square foot in continuous bloom. A little bit of everything planted together will give bloom throughout the growing season, but it will be a spotty looking collection of plants whose only excuse for being together is the fact that somewhere there is bloom. Common-sense, artistic aims and a knowledge of plants will produce beautiful gardens. Masses of color are needed to make garden pictures

(Continued on page 156)



The placing of the Lilacs fairly well forward in this border is an unusual treatment and affords a necessary background of greenery for the blue flowers. Pinks, white and orange are other tints used in this plan since a border of blue flowers alone would be undesirable

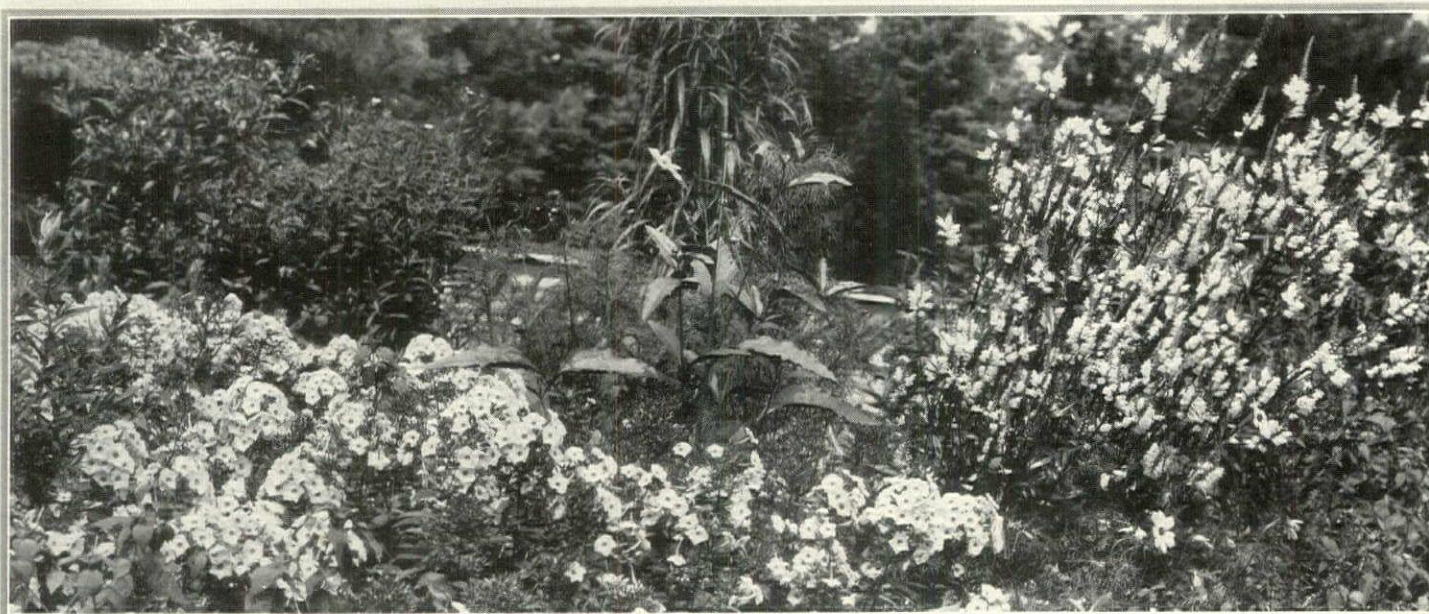
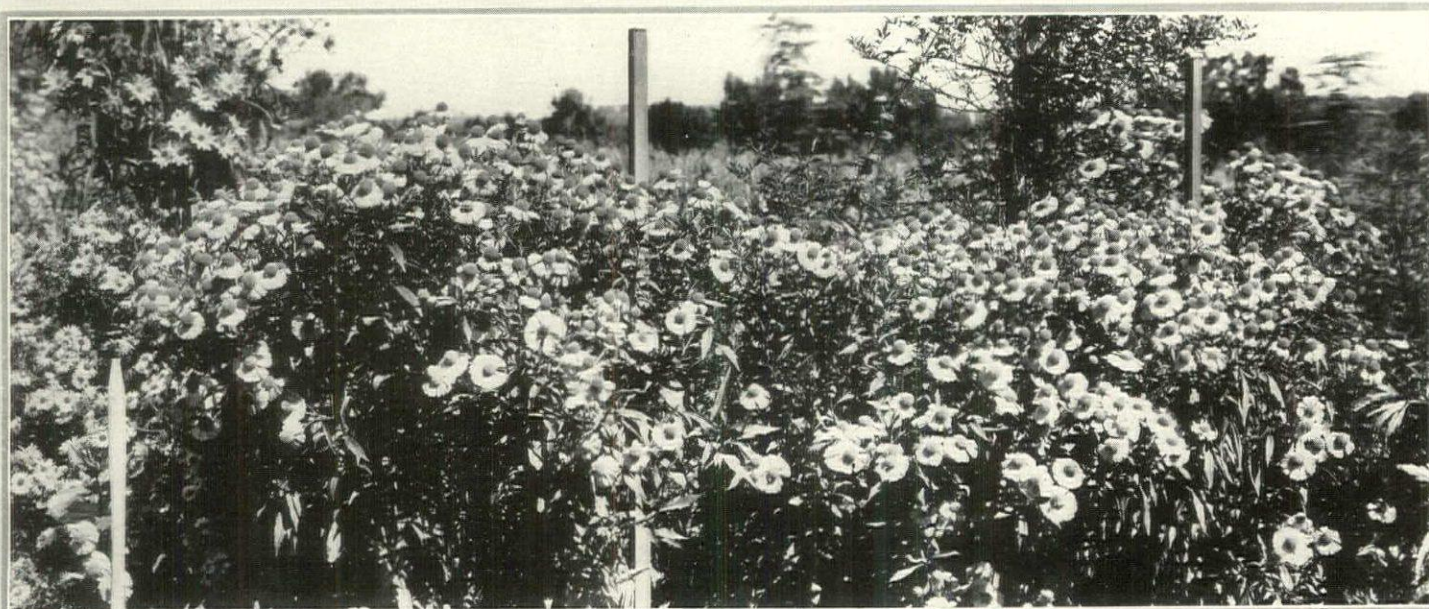


Healy

FAVORITE FLOWERS EASY TO GROW

Above a white and soft blue footing of Sweet Alyssum and Ageratum accented by Iris leaf-swords the feathery sprays of Astilbe rise in a pink-tinted cloud. The picture was made in the garden of E. E. Smathers at Port Chester, N. Y.

Dianthus and Digitalis—what a combination for June days! The spicy fragrance of the Pinks tinges the whole sunlit border. A bit of the W. C. Potter garden at Old Westbury, L. I. Clarence Fowler was the landscape architect

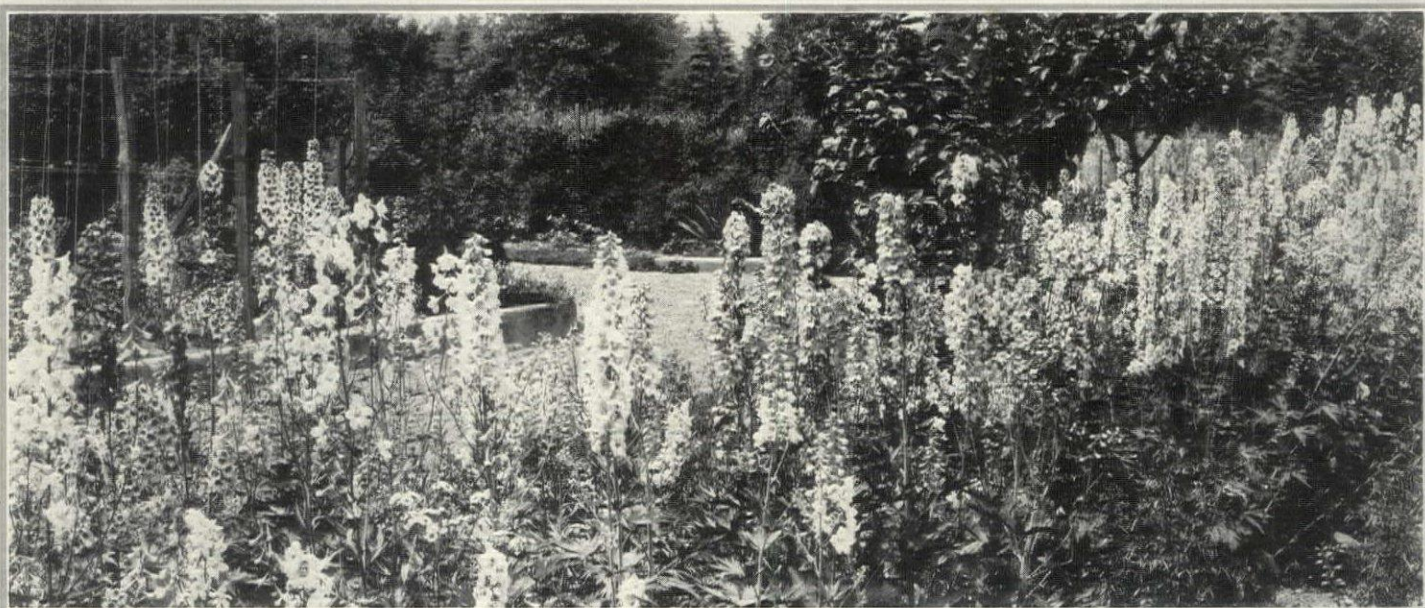
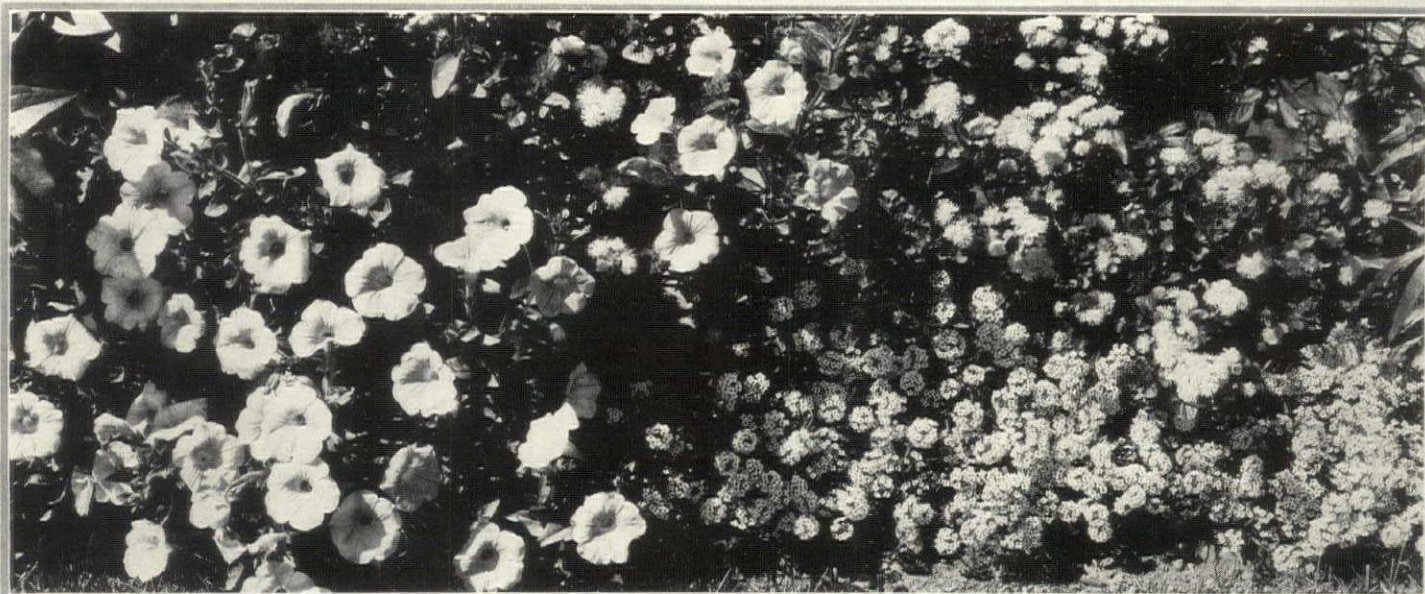


Healy

(Top) Spanish Squills (*Scilla hispanica*) are a gay blue army marching with true Castillian spirit under the spring sunshine. Their ranks are seen to advantage here in the plantings at Highland Park, Rochester, N. Y.

(Center) Late summer finds the masses of *Helianthus* at their best in the Smathers garden. For broad color effects—a rich flower cloth-of-gold—they have few equals among the taller-growing types of perennials.

From *Phlox* to *Physostegia* is an easy visual transition—the more pleasing when blended with feathery *Early Cosmos* against a distant evergreen background. This trilogy is found in the Smathers garden at Port Chester.



Healy

(Top) A garden without Petunias misses one of the real privileges of being a garden. One can choose varieties to match any color scheme and blossom beside Alyssum and Ageratum, those two other annual standbys

(Center) The Shasta Daisy is one of the clearest whites that the border knows. Of medium height and massing well, it is a fitting background for many lower flowers. In the Smathers garden it is faced down with Zinnias

And then there are Delphiniums in a thousand shades of blue, lifting lovely spires two yards in air when June has warmed the garden. Of all dependable perennials this is outstanding for stateliness and sheer beauty

PLANNING THE SLEEPING PORCH

*The Proper Architectural Treatment of This Important Feature
Is Receiving Worthy Consideration*

GEORGE S. CAREW

LONG the bane if not the despair of Architects, who saw little possibility of being able to give it satisfactory treatment, the increasing popularity of the sleeping porch and the growing insistence of home owners upon having it brought about its careful study at the hands of designers; and this study has resulted in a seemingly successful solution of what once appeared to be a vexatious problem, difficult to handle.

When the custom of sleeping in the open air first became popular, some years ago, the benefits which it brought about and the strong approval of physicians caused its making rapid progress in the rise to popular favor. The architectural treatment of the sleeping porch, however, was seldom or never happy; it was regarded as an appendage to a building, or rather as an excrescence, and as such it almost invariably marred the balance and symmetry of a house. It has taken some time, apparently, for architects to discover what might seem to be the most obviously simple means of treatment. The sleeping porch and the loggia are closely and intimately related, and at times they appear so nearly identical that the architectural treatment given a loggia frequently does equally as well for a sleeping porch. A loggia, according to Webster, is "a roofed open gallery; it differs from a veranda in being more architectural and in forming more definitely a part of the main edifice; from a porch in being intended not for entrance but for an out-of-door living room." Thus the loggia form is often admirably adapted to the needs of a sleeping porch, and in planning it not as an appendage to a building but rather as "a part of the main edifice," there have been solved the difficulties which the sleeping porch at first presented.

An examination of the magazines having to do with building, furnishing and decoration will show many instances of excellent handling of the sleeping porch problem. Along with the sleeping porch's rise to

favor there came the rapid progress of the "sun room" or "sun porch," and since this adjunct is commonly made a part of the main or ground floor of a house, the sleeping porch frequently occupies the space just above, the combination making possible an entirely successful architectural treatment, the two forming a part of the structure itself, and they are very often included under the same roof lines.

The very nature and function of the sleeping porch should cause its location and its planning to be carefully considered. Logically, it should be built at that part of the house where it may enjoy suitable privacy and be removed as far as possible from whatever there may be in the way of noise. It should also be placed where it may catch the breezes of summer. Although some splendid sleeping porches are so situated that they are recessed within buildings, enclosed upon three sides with but one side open to the air, a vastly better arrangement is had when this is reversed, three sides being open and but one closed in. The

porch might at least be open upon two sides, this making possible much better ventilation and circulation of air, highly important even in a sleeping porch. The architectural treatment generally includes a balustrade about the porch, and even better would be a parapet, say about 3 or 4 feet high, which would create a certain privacy. The space between the parapet and the ceiling of the porch is best filled with casements, though sash of the "double-hung" variety may be used. This enclosing of the sleeping porch with glass makes it possible to open up as much or as little as may be desired and also to prevent drafts; and if casement windows are used, particularly if they open out, it is sometimes possible to so fix them in such position that they catch and deflect into a room whatever breezes may be stirring. Blinds are of course often used, partly to create privacy and partly to exclude the too-insistent light of early morning, though a treatment which is very practical and considerably more economical calls for the enclosing of the entire sleep-

ing porch with curtains hung by rings upon metal rods. Such curtains are often of canvas or rubber, such as is used about shower baths. These materials are not liable to injury from being wet, and if canvas is used it might be of the type sometimes used for window awnings, having the inner surface either of black or dark green.

The providing of heat and light for a sleeping porch depends almost wholly upon the use which is to be made of it. In many instances no heating will be desired, but there are other circumstances where even very enthusiastic open-air sleepers desire some small amount of heat in sleeping rooms, and the cost of running the piping for heating as far as the sleeping porch and in in-



Two-story columns support the roof above the sleeping porch on the home of Louise Murray, Silvermine, Connecticut. This porch is an upper gallery above a living porch



La Roche

stalling a radiator of appropriate size would in most cases be quite small. Just so with the question of providing light, for while it may not always be used, there may be times when it will be required, and the cost of a few feet of additional wiring will never be great. The small expense of providing either heating or lighting might, in fact, be regarded as an item of "insurance" against there arising need for either! One more small detail must be managed with reference to the use which is to be made of a sleeping porch. Ordinarily the door opening from house proper to the porch is of glass, with its threshold or sill arranged in the customary way. In some few instances however, a sleeping porch may be intended for the use of children, and in one case which comes to mind small children are undressed before their nursery fire and securely tucked into cribs which are then rolled out into the sleeping porch through wide doorways which have no awkward sills to interfere with their running smoothly.

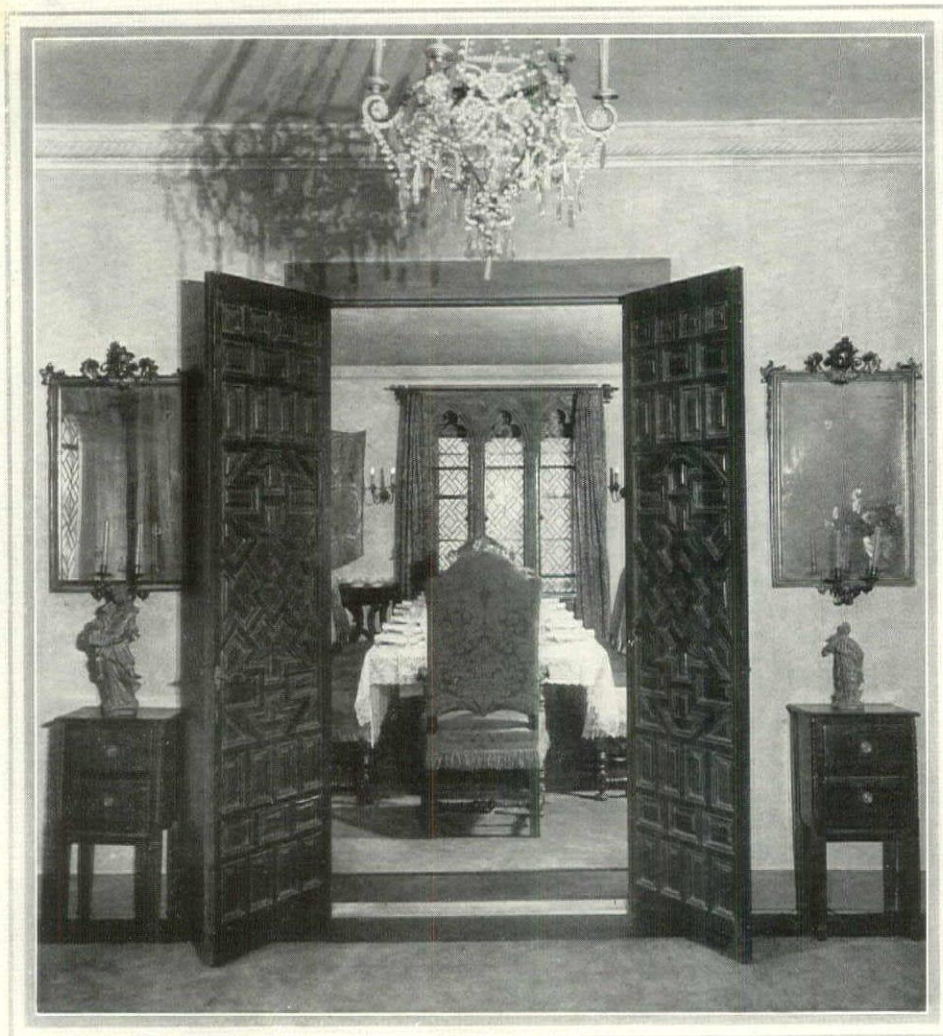
Very much the same considerations which influenced the locating of the sleeping porch may equally well affect its arrange-

Similar to the residence shown on the opposite page, the home of John Held, Jr. at Westport, Conn. has a second story sleeping porch supported by three square columns. Clark & Arms, architects

ment and furnishing, since both its furnishing and arrangement are more or less determined by its nature and its function. The furnishings need not necessarily be bare and meagre, since even the most Spartan severity in the way of furnishing can very easily be made attractive. But Spartan severity need not always rule, since many sleeping porches—chiefly because they are almost invariably upstairs—afford pleasant rooms for general use during warm weather, giving much the out-of-door feeling of the veranda and yet affording a degree of privacy which the veranda ordinarily lacks, but which is desirable.

The actual furnishings of the sleeping porch may therefore be as beautiful as desired and yet be kept quite within the bounds of appropriate simplicity. Its floor, which will presumably be of wood or even of concrete or cement, may be covered with any one of the countless attractive

coverings which are now upon the market—linoleum, for example, which is to be had in a wide variety of beautiful patterns, many of the patterns resembling tile, unless a plain, un-figured surface is desired as a background for rugs or mats of grass, various kinds of fiber, or other materials which, like linoleum, are not at all injured by being wet. With the coverings of the floors of the sleeping porch decided upon, attention may next be given to its walls, though since the walls will presumably be entirely or at least largely of glass, in either casements or sash, little need be done beyond using draperies of some very simple washable material to supplement the heavier curtains of rubber or canvas to which reference has already been made as a means for excluding early morning light. There may be—and in fact there generally is—a small area of actual wall, and it may be treated in some way so that it will not be affected by dampness, for the sleeping porch is logically much more exposed to dampness than an ordinary room. Even for walls in such semi out-of-door places as
(Continued on page 126)



PAINTED WOOD

As a contrast to the white walls, the door below is painted an apple-green tone and decorated with moldings in lighter and darker green. The trim is marbled.
David Adler & Robert Work, architects

PAINTED GLASS

Below are glass doors showing an unusual treatment of gilt stars and clusters of flowers framed in gold lines on a black background. The reverse is painted to match the room. J. C. Demarest, decorator

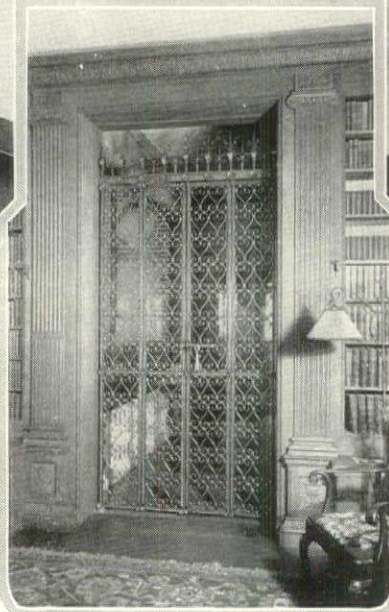


Duryea

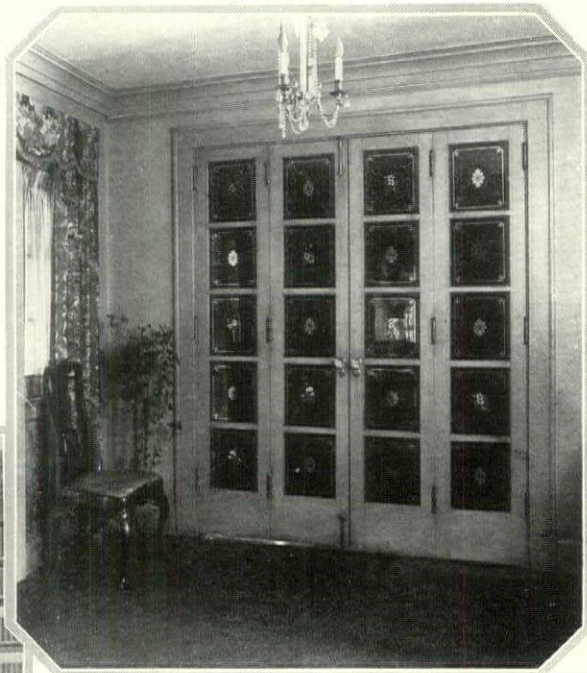
Duryea

SPANISH

(Above) Antique Spanish doors, beautifully carved, afford an interesting contrast in texture to the plaster walls in the New York apartment of Mrs. H. S. Shonnard of which Diego de Suarez was architect



Van Anda



Amemiya

WROUGHT IRON

This decorative door of finely wrought iron repeats the ornamental character of the wood paneled background. It is located in the New York residence of Stafford McLean of which Edmund Ellis was architect

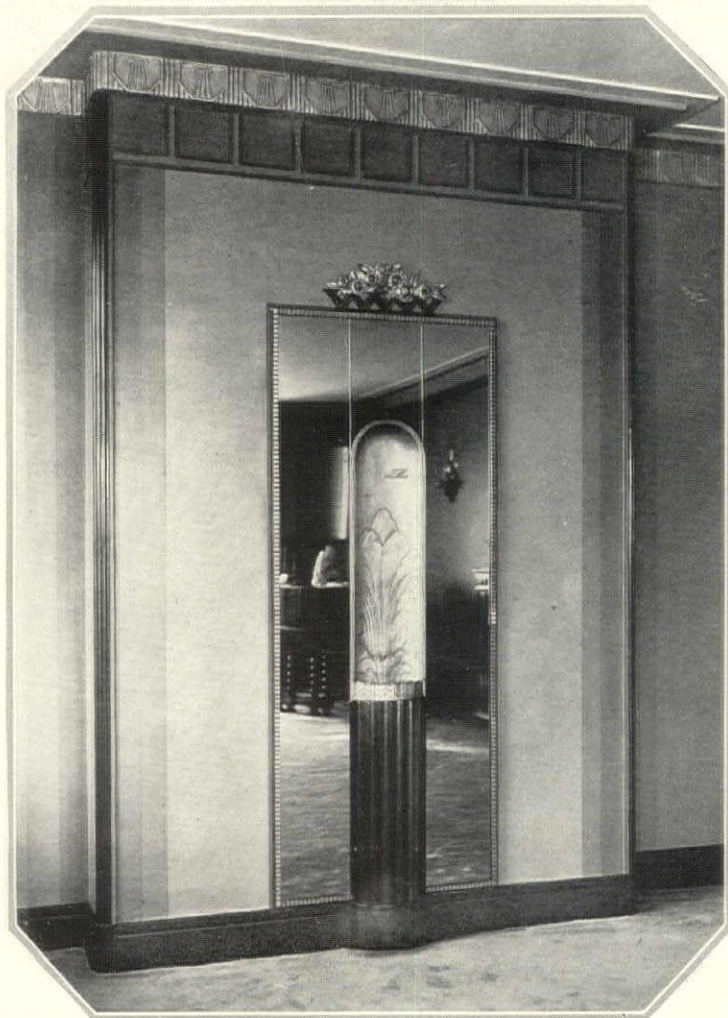


Hewitt

DOORS OF MANY MATERIALS

MODERNIST

This modernist door in the New York apartment of Gloria Swanson reveals an expert use of several materials. The mirror panel is outlined by a steel molding and fitted with an electric fountain having a black base topped by a niche in bright gold



Harting

ITALIAN

The 18th Century Italian painted doors in the hallway above are a particularly happy choice as they give variety and interest to an otherwise plain background. They are fitted with the original grilles and set into a marble trim. Miss Gheen, decorator

DECORATIVE TILES FROM OLD MEXICO

*Notable Examples of an Industry Four Centuries Old and Their Application
To Modern Needs of Ornamentation*

FRANCES FLYNN PAINE

MOST of the races of the world, at one time or another, have indulged in the production and use of decorative tiles. Pictured on their surface is an interesting record of cultural development and historic events, of famous individuals and the incidents that made them so—an intimate pictorial record which is sometimes humorous, sometimes tragic.

The use of tiles dates back to the earliest records of mankind and continues uninterrupted down to the present time. At first tiles were made of stone, later of baked clay and were used for a diversity of purposes; from the calling cards of the aristocracy to picturing and inscribing for preservation important events and the various laws of the land.

The pen and printing press have supplanted tiles as a medium of record and expression but they have retained and increased their position as a colorful and durable ornamentation. A Renaissance of

tile, as it were. In their field they have no rival in our modern scheme of life and are now entering into their greatest period of usefulness as evidenced by the tremendous use of tiles in modern architecture.

From the earliest time, ceramic workers have striven to express themselves in color. The most primitive pottery shows the use of different earths and clays to give variety to the tone. The ancient Egyptians and Assyrians were the first of whom we have records who used glazes of colored glass. In spite of being limited to three colors (green, turquoise and yellow) they, together with the Persians, attained the finest results ever accomplished in ceramic color

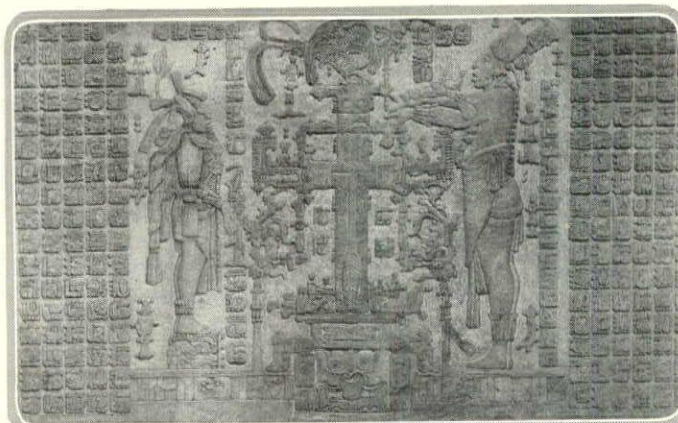
just before the period of the Crusades. Later they added purple, cobalt blue and red to their palette. From the 9th to the 16th Centuries they produced combinations of such rich and harmonious brilliance that they have never been surpassed. These ceramics, both in color and in texture, still remain unexcelled.

Colors underwent a radical change when opaque tin enamel replaced the coating of white siliceous clay. The ceramics of Spain, Italy, Holland and France at this period show a marked change. At first only blue and green could be used on such clay base as was procurable, because it was found that their purple turned to either brown or black and their lovely red changed to an ugly cloudy yellow.

About this time the Spanish Arab potters developed their lusters. It remained, however, for the Italian majolists of the 15th and 16th Centuries to produce a splendid

(Continued on page 112)

The Palenque Cross, with two priests conducting the ceremonial ritual, has been adapted by Mr. Solon in his impressive Mayan panel

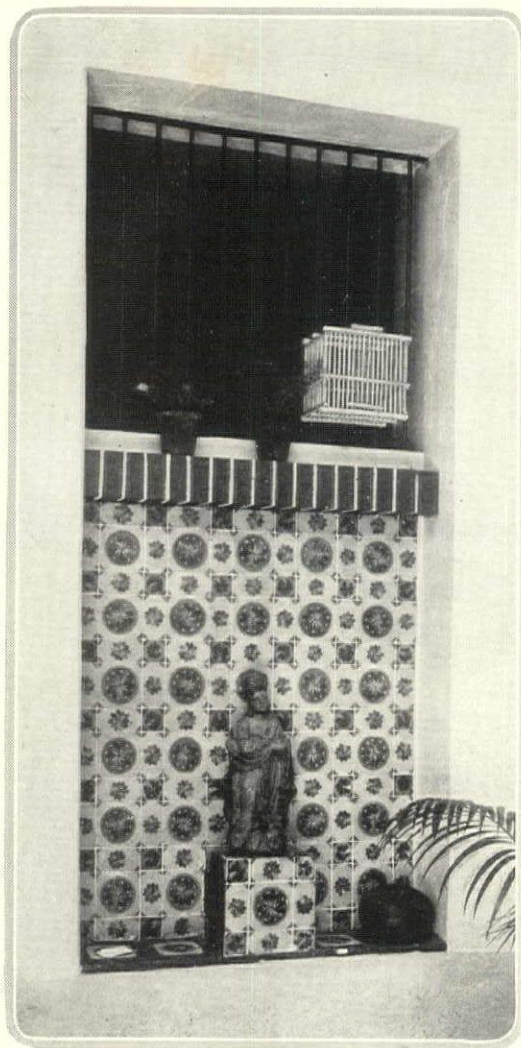


(Below) Another of Mr. Solon's designs is a panel executed in gilt and polychrome faience and effectively framed in rough-hewn timbers





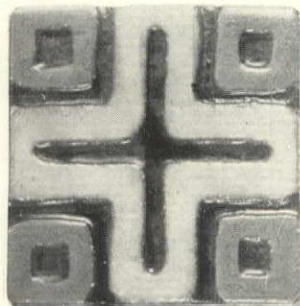
Some of the Guadalajara tiles are amusing as well as decorative. This one above is shown by courtesy of Miss Anita Brenner



Guadalajara designs often repeat flower motifs, but they show none of the crudity which is popularly associated with Indian Art



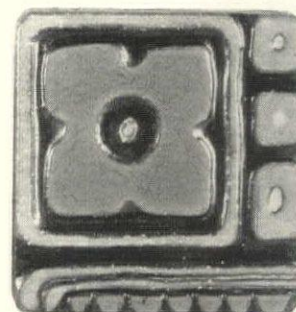
Modern frost-proof tiles in the Mayan manner. Courtesy Associated Tile Manufacturers



(Top, right) Guanajuato tiles as used in Mexico today. (Center) An American adaptation of Mayan motifs. Courtesy Robert Rossman Co.



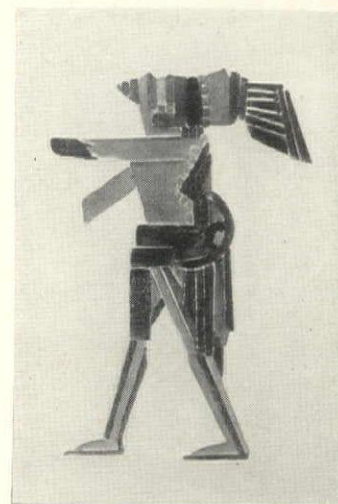
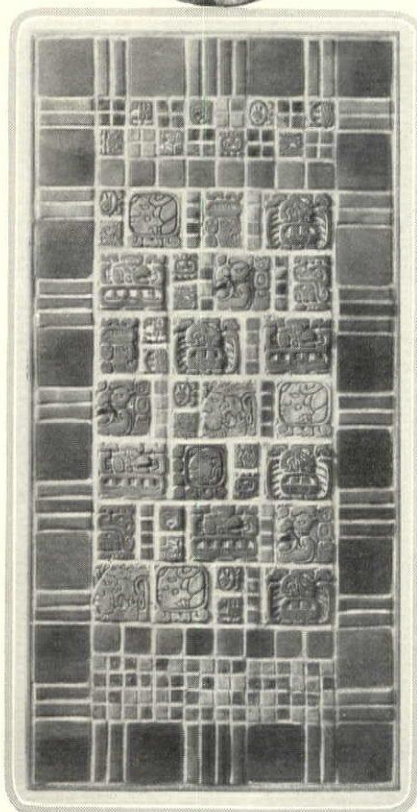
Two more of the modern glazed tiles in gray, black and dark red. Associated Tile Manufacturers



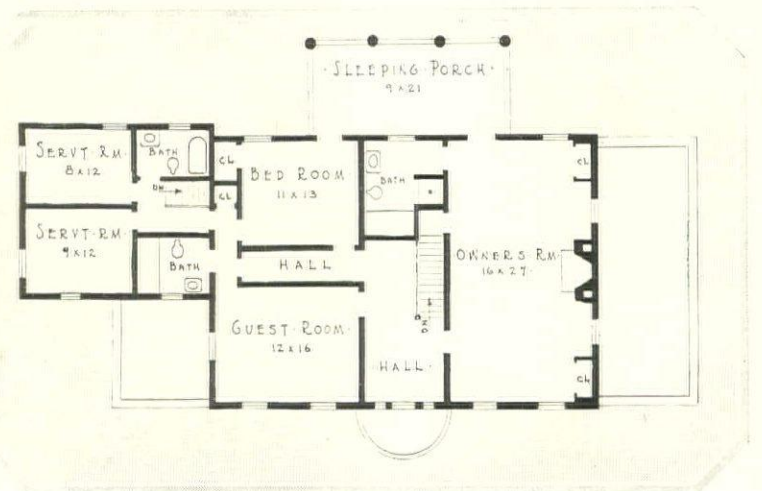
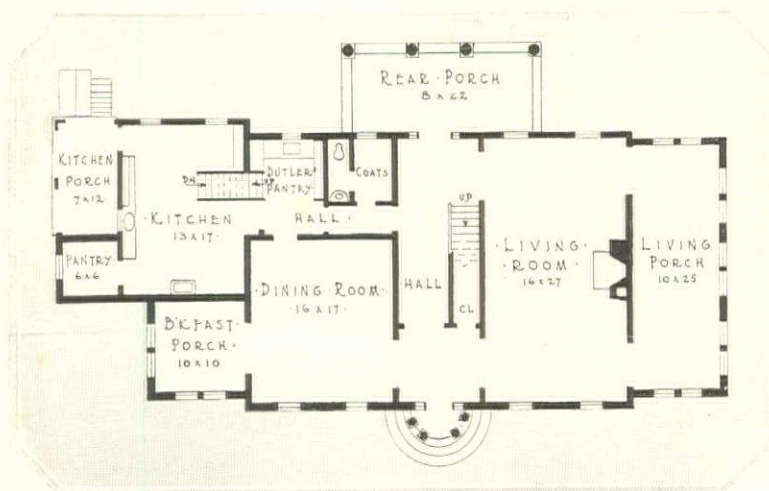
Mayan art supplied designs for the frost-proof tiles at the left which are well suited to modern decorative uses. Batchelder Wilson Co.



From Lazo's sketches for the Carlos Chavez Ballet a number of tiles have been reproduced by Leon V. Solon. American Encaustic Tiling Co. Ltd.



Mr. Solon's figure tiles, though based on primitive art, are modern in interpretation. Colors are strong. American Encaustic Tiling Co. Ltd.

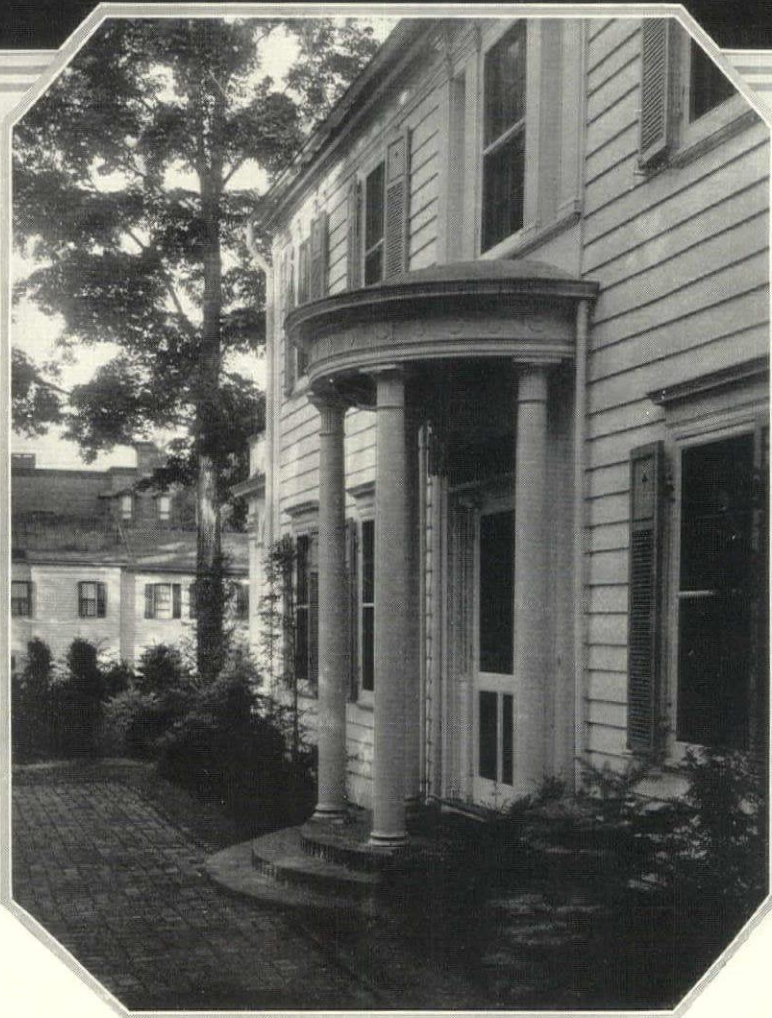




Disinger

(Left) Because the other residences along the avenue on which this house is built are of mid-Victorian pattern, it was decided to have the principal façade at the rear where it faces an extremely pleasant garden

A central entrance hall divides the first floor in two sections. A house-depth living room which opens upon a porch is to one side, and the dining room, breakfast room and the service rooms are at the other

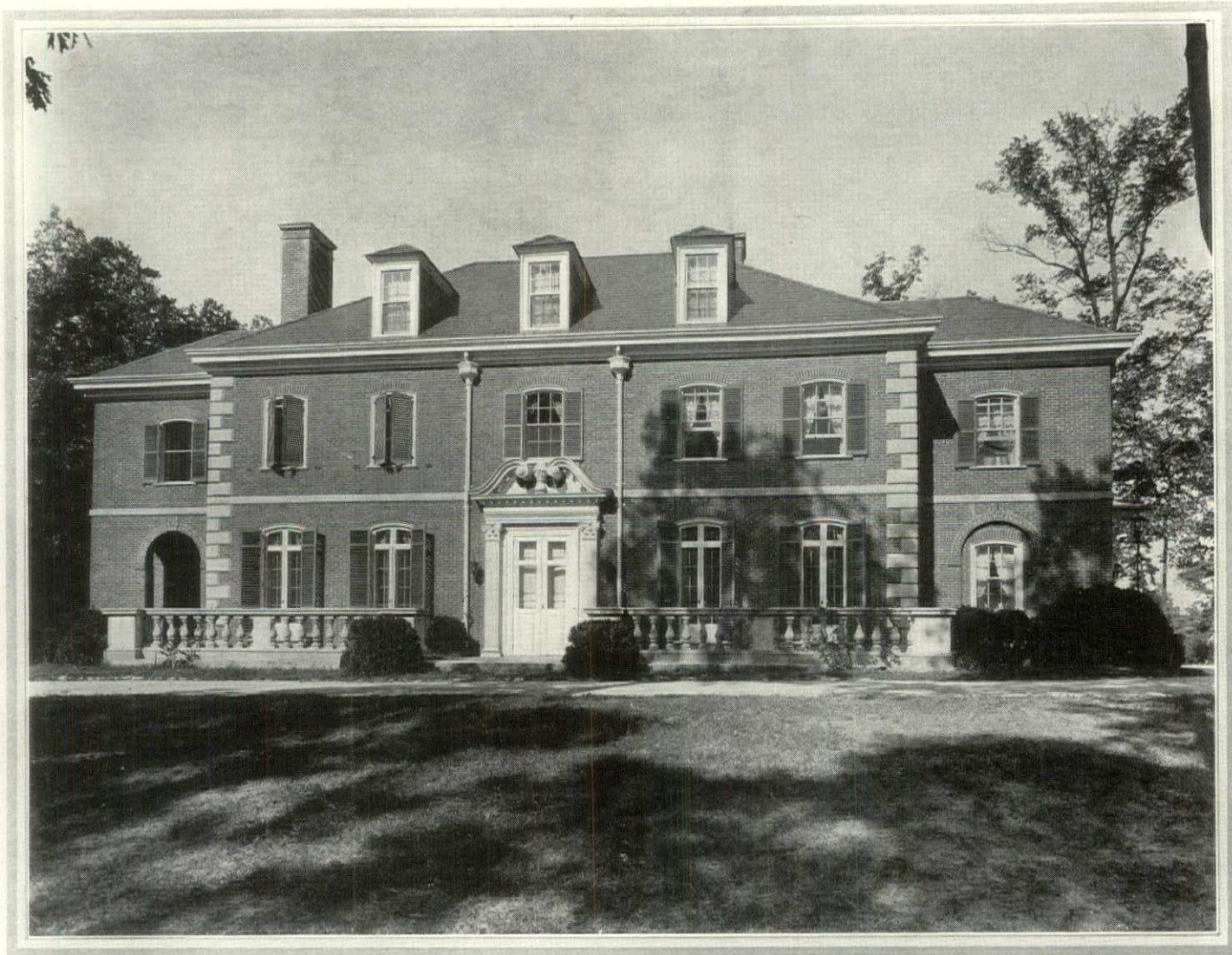


An interesting feature of the house of Mr. R. E. Pattee at Saratoga Springs, N. Y., is the irregular lines of the clapboards. This appearance was achieved for textural effect. Alfred Hopkins, architect

The front entrance doorway is covered by a small semicircular pediment which is upheld by four graceful, slender columns. From the paved terrace three curved steps of red brick lead to the threshold

• A COLONIAL
HOUSE

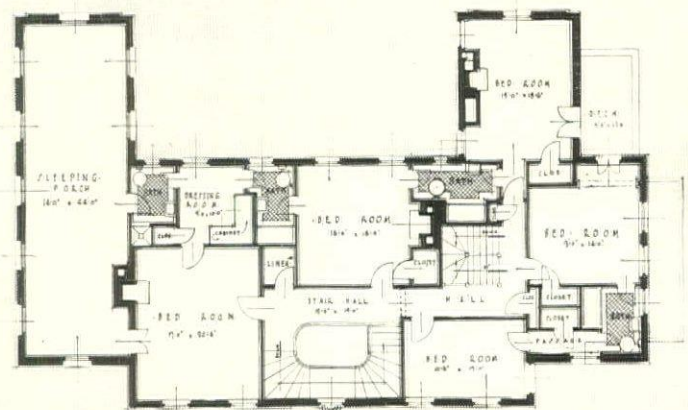
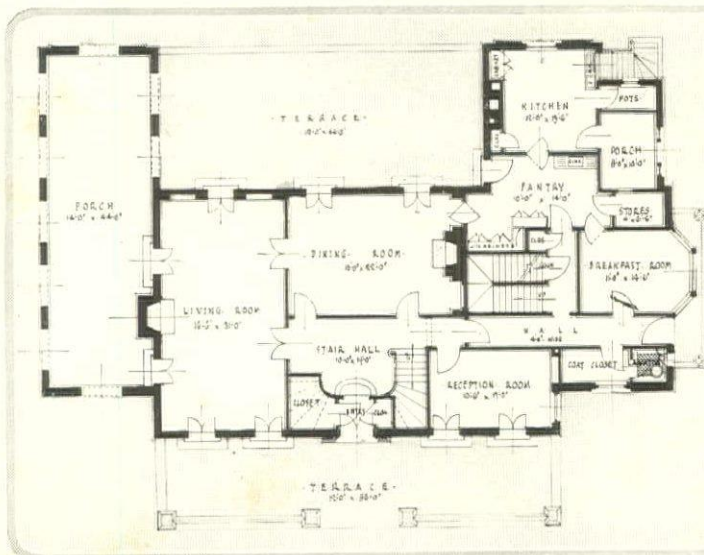
AT SARATOGA
SPRINGS



The dignity of the Georgian type of architecture is well proven by the home of Stewart Witham at Atlanta. Ornament is centered in the doorway. Corresponding wings give the mass of the house balance. Brick and cut stone were used. Hentz, Adler and Shutze, architects

A GEORGIAN HOUSE IN ATLANTA

On the first floor the two wings flank a terrace, one of them being devoted mainly to service. The stair hall is a feature, with the dining room behind it and a house-depth living room to one side. A long sleeping porch above the living porch occupies the entire second story of one wing

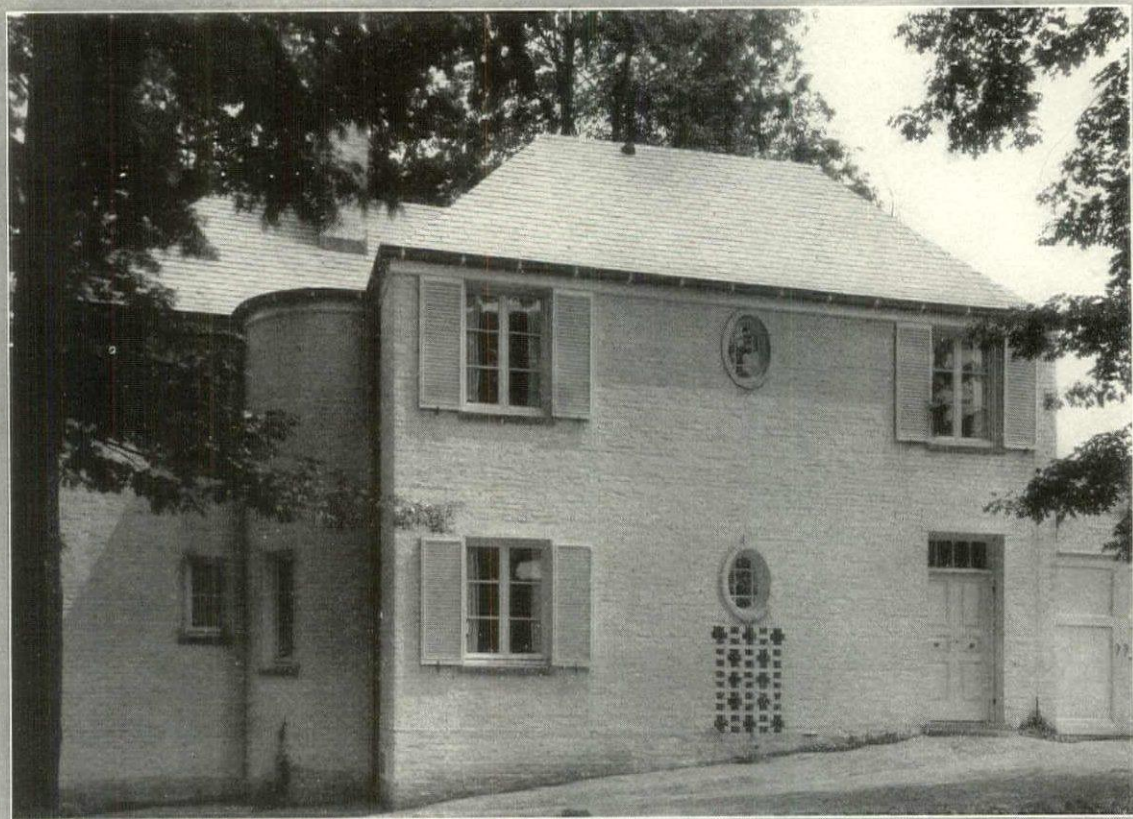




Walls and woodwork in the living room are in faint blue. The damask curtains are peach, and copper, cream and brown are the colors in the Oriental rug. Chair coverings are copper, green-blue and henna. Porter & Porter, decorators

In the dining room the paneled walls are painted pale green. Biscuit color, gold and deep red are found in the rug and the curtains are of crimson damask looped back with red cords and tassels. The 18th Century English furniture is mahogany





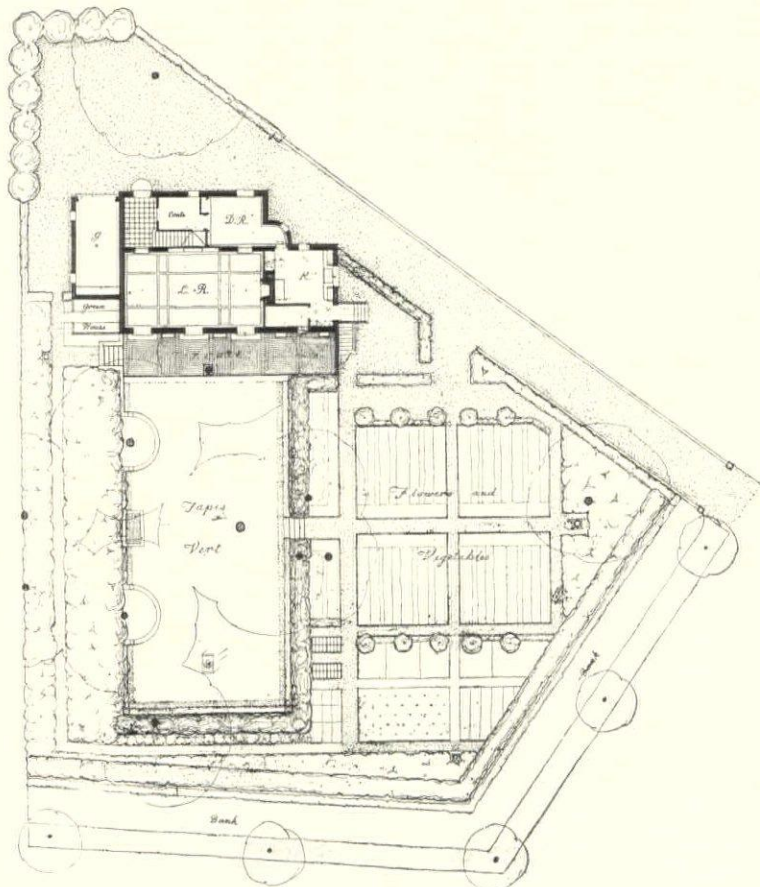
The design for this house is conceived in the early 19th Century French manner of the Directoire. The house is constructed of whitewashed brick with a roof of thin black slates. It is at Jamaica, N. Y. Newton P. Bezin was the architect

From the garden we have this view. Three full-length French windows open from a brick-paved terrace into the living room. Windows throughout are wood casements with large square panes in the 19th Century French style





IN THE MANNER
OF THE
DIRECTOIRE



The living room occupies most of the downstairs space. It is floored with walnut and the baseboard is marbleized. Walls are in oyster-white with a gold paper ceiling paneled in vermilion stripes. Curtains are in yellow damask. French and Italian Directoire furniture was chosen

In plan the house is unusual—a large living room and kitchen on the garden side with the dining room and entrance hall beyond. The garage is attached, and behind it a greenhouse. We selected this house because it is in a style that is more and more attracting architects today



Healy

At this season of the year the Christmas Rose, *Helleborus niger*, blooms above the snow and the dank soil. It comes in several forms, all of them desirable. The protection of a little forcing frame will prevent the white flowers being spattered



The Lenten Rose is a common or hybrid form of *Helleborus orientalis* and blooms from March to May near New York



This plum-colored form of *Helleborus orientalis* makes a fine showing of flowers along in the early days of March

WINTER NOTES FOR ALL-YEAR GARDENERS

Christmas Roses and Such

LOUISE BEEBE WILDER

TO find a bit of color in the garden during the winter months, whether of blossom, berry, leaf or twig, brings such keen pleasure that it is surprising that preparation is not oftener made for its realization. The notes which follow have to do with the provision of these enlivening touches under many conditions.

When we think of winter garden flowers the Christmas Rose quite naturally heads the list. This is *Helleborus niger*, which has several forms. The pure frosted white form is very scarce in this country, most of those seen having a delicate flush when opening which increases as the flower ages. *H. n. altifolius* is quite rosy as it expands and is somewhat taller and more robust in appearance than the type. *H. n. major*, as its name implies, is also a larger and showier form. But in this country we are not yet greatly concerned with types and forms, our dilemma being to lay our hands upon any at all. Indeed, it takes a deal of scouting about in the dogged way common to gardeners on the trail of a desired treasure, to find Christmas Roses, or even the more easily grown Lenten Roses for sale. Roots are passed about from gardener to gardener but I know of very few dealers who list them. Continued demand, however, nearly always brings a supply, so let us ask and

ask and keep on until Christmas Roses are a common blessing in our gardens.

The Christmas Rose is, of course, not a Rose at all, but a low-growing plant of the Buttercup order (*Ranunculaceæ*) with thick evergreen leaves and large waxen flowers borne singly or in twos on strong stems from five to ten inches tall. They are close relatives of the sprightly little Winter Aconite, *Eranthis hyemalis*. Despite their suggestive name they do not always bloom at Christmas, such a warm enticing autumn as the one just past stirring them to an earlier display. But sometimes—indeed, often—they hold out until December, and to bring them in from the cold deserted garden for the decoration of the Christmas dinner table is a prideful experience.

To keep the flowers pure and unsullied during the autumn and winter rains hand frames may be placed over the clumps, or in lieu of these a ground cover of salt hay or leaves may be used. If the frames are banked about with leaves or manure the plants are often enabled to go on blossoming for a long time. A sheltered situation

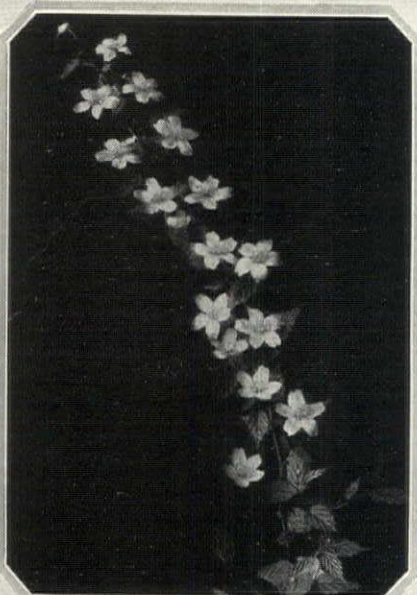
in partial shade is to be recommended for Christmas Roses, and a soil dark with vegetable richness and deep with tilth; and, to secure for them the cool root-run which is their delight, a little old manure at the bottom. Applications of liquid manure and dressings of vegetable soil in the spring assist the new leaf growth and assure a greater number of pearly buds for the coming autumn. Spring is the best time to set them out, and if for any reason old clumps must be removed it is the best season for this operation as well. The clump should not be replanted as a whole, but may be gently pulled apart with the aid of two hand forks, and the pieces set out firmly and carefully under conditions that have been indicated. But never refuse a plant that is offered you, be it even in mid-winter. A frame out-of-doors or a pot within will keep it safe until spring.

LENTEN ROSES—These are commonly forms or hybrids of *Helleborus orientalis* and a number of other species. They bloom intrepidly in March, often lingering in perfection until May. Though their colors are subdued for the most part—melancholy, says one writer—they are to my mind quite enchanting. An English firm lists fourteen varieties ranging in color

The foliage of the Hellebors keeps green all winter. The flowers grow in a cluster at the center of the plant and are carried on thickish stems



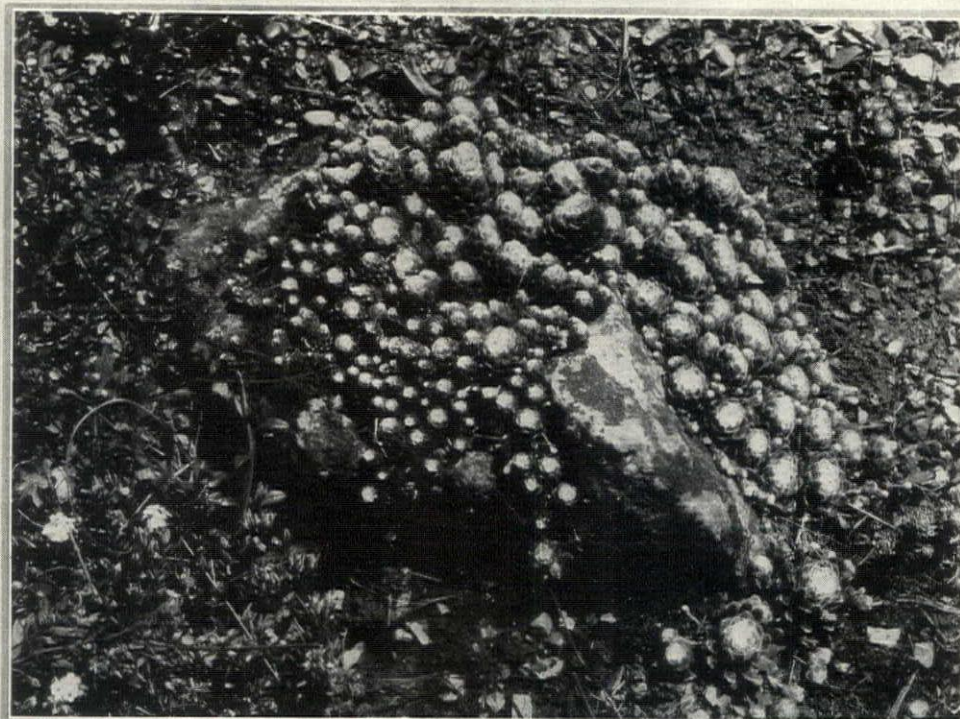
from purple through many tones of plum and soft rose to silvery pink. How, I wonder, is the green-eyed monster to be kept at bay when such riches are freely enjoyed by our gardening friends across the water! Visitors to England in the early year may have been lucky enough to see Miss Jekyll's nut walk when the Lenten Roses were in bloom. The slender, naked branches of the Hazel bushes arch overhead and bordering the path on either side the Lent Hellebors grow thickly. Miss Jekyll writes that they seed freely in this congenial spot and that new forms are constantly springing up. I cherish tenderly the three plants sent me



some years ago from California that make for me a small festival on the cool side of a strong-growing *Cotonaster divaricata* bush in early March. I have two tones of plum-color and one with greenish flowers. They last in perfection for many weeks through all sorts of weather.

THE JEW'S MALLOWS—The wand-like branches of the Jew's Mallows or *Kerrias* are bright green in winter. Indeed, so fresh and living do they appear against the snow that they are quite startlingly conspicuous. It seems as if the memory of spring never
(Continued on page 140)

For informal places the single-flowered Jew's Mallows, *Kerria Japonica*, is suitable. Its shoots are a vivid green in early spring, good foil for Snowdrops



Throughout the winter, when other things are drab, one can always count on the Cobweb House-leek, *Sempervivum arachnoideum*, to furnish interest



Collinge

In this corner of the author's Succulent garden we find Agaves, Aloes, Euphorbias, Sedums, Echinocacti and Cacti all grouped in their colorful array of greens, grays and striped yellows and in an amazing variation of forms. The ground is carpeted with tiny plants. None of the plants in this garden get much water, or need it

THE CURRENT POPULARITY OF CACTUS

IN December HOUSE & GARDEN, in contrast to other forms of horticulture, I described the fascinations of Succulent rock gardening, practical ways of construction, picture compositions within prescribed areas, and the intimate pleasures which may be derived therefrom.

But what undoubtedly captivates our fancy and holds our constant interest is the oddity of the plants themselves, with their individuality and endless variety of form and color. One may have a giant Arizona Suara or an Organ-pipe Cactus, feet high, and on the ground below a little Sedum, inches high, looking for all the world like skewers of liver and bacon; or with bead-like leaves threaded along stringy stems; or Sempervivum—tiny pincushions, round or many-sided, which have dozens of clustering offspring bursting from the parent rib

As Shown In A

Montecito Garden

ANNE STOW-FITHIAN

or clinging to their spreading wings, well named "Hen and chickens."

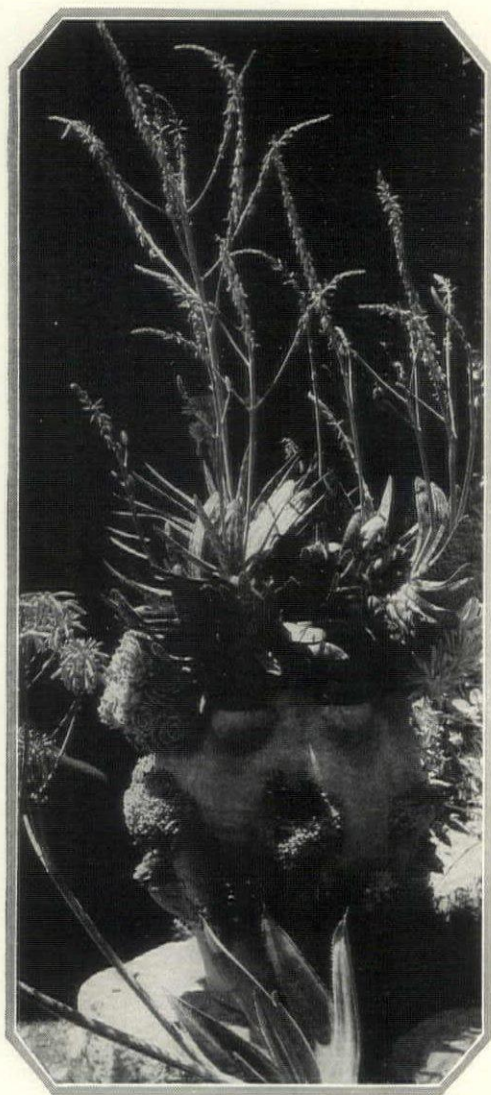
Some grow limp tentacles from enormous heavy potato-like roots, their long trailers supported by adjacent bushes. My Arizona specimen I dug up after dark by flashlight from under Mesquite scrub, for to the general interest of the plant is added the fact that it blooms only at night. The whole amused village, including the Sheriff, turned out good-naturedly to help me, in a wheezing Ford with sticks and spades. It was very much like the hunting down of a

criminal, and it was nearly as difficult!

These are some of the unexpected and adventurous paths one treads when led on by temptation to obtain a plant that beckons alluringly in the distance. What joy on reaching home (having carried the heavy thing for hundreds of miles in one's lap for safety) to display the ugly tuber, with its awkward trailers, to other collectors. And think of the ultimate triumph when one is told that no one hereabouts knows its name!

One fascinating Mexican Cactus (*Pilocereus senilis*), known as Old Man, stands erect, a solid single shaft completely covered with long white hairs from among which emerge amazingly lovely blossoms. As these precious old gentlemen are sold by the inch, my slender purse has never been able to encompass one. Last year, I dickered
(Continued on page 146)

(Right) At one side of the rock steps leading to the veranda are potted Succulents mingled with those in the soil. The little one at the bottom is *Rochea*, an October bloomer with interesting gray-green leaves. The plant above it is bearing coral red flowers over dappled green leaves. Green and pinkish *Sedums* are found here too



In this Italian strawberry jar is planted a specimen *Gasteria*, bearing spikes of coral pink flowers. *Sedums*, *Echeverias* and compact *Lobelias* crop out of the jar's sides



A prostrate *Juniper* trails along the base of this planting, with blue *Fescue Grass*, *Lobelia*, *Thyme* and *Alyssum*. On the slopes above are *Agaves*, *Aloes*, *Euphorbias* and such

THE ARBORETUM IN NORTH AMERICA

A Survey of Our Great Collections of Woody Plants and the Labor Necessary to Create and Maintain Them

ERNEST H. WILSON, V. M. H.

Keeper of the Arnold Arboretum

PLANNING arboreta would appear to be a favorite pastime throughout America today. At least, one would gather this impression from the letters which reach my desk. Scarcely a week passes during the spring and autumn season of the year but what I receive letters asking for information as to how to go about the task of forming an arboretum and of how to acquire the necessary material. More usually than not—in fact, almost without exception—letters ask for assistance in the shape of seeds and plants. While one admires the enthusiasm which sponsors these appeals, one could wish that in more instances were they supported by real knowledge of the work it is proposed to undertake.

The planning, founding and building of an arboretum is a large undertaking. Large in the sense that it needs a vast amount of time, a very considerable outlay of capital and an assured income from a perpetual endowment. An arboretum is a garden devoted to the growing of collections of trees and shrubs. These are living things and require constant attention. At commencement a good deal of material can be purchased from nurserymen, can be obtained from private gardens or from the existing arboreta, but when as much of this as is possible has been acquired there

remain a thousand and one plants which must be raised from seeds, rooted from cuttings or obtained by grafting. This means that some sort of a nursery must be attached to the budding arboretum and this nursery must be in skilled hands. When properly started the question of labeling calls for expert services and the naming of plants needs the skill of a botanist. These demand that a library of suitable books be gotten together, and to insure the proper naming of plants an herbarium must be made and preserved.

The size of an arboretum depends on how far it is intended to grow all the plants that are hardy in the particular climate in which the arboretum happens to be located. Since it is climate that regulates the range of variety of plants that are hardy, it is natural that the warmer the region the greater the variety that can be grown. However, speaking in general, any attempt, outside of cool temperate regions, to grow in one arboretum all the plants that are hardy is futile. Some sort of limitation is necessary, but whether the arboretum consists of an acre or a thousand acres its founding is not to be entered upon lightly.

In this broad land of America there is a crying need for arboreta. This need must and will be met sooner or later. The letters

one receives are a welcome sign that the need is beginning to find expression. Mistakes will be made, but if he who intends founding an arboretum will not lose sight of the fact that its tenants will be living things, that they require long years to come to maturity and much attention, he will realize that he must provide not only for their daily welfare but also for their future well-being, even as he would for his sons and daughters.

One can lay down no hard and fixed rule as to how much money is needed. To maintain an arboretum properly our experience is that over and above the cost of land-purchase the income of a million dollars is necessary for every 125 acres of land planted with trees and shrubs. Such an income could be less, might even be half; it could to advantage be more. The main thing, however, is to have a steady, fixed sum of money annually available of which those who have charge of an arboretum may be assured. The cloth of the future can then be cut accordingly.

The story of early arboreta in this country is both interesting and pathetic. The first arboretum was founded in 1730 by John Bartram on the land surrounding his home in Philadelphia. The house was built in 1731 and later the property passed into



A favorite time for visiting the Arnold Arboretum is at the flowering of the Lilacs. This collection almost rivals the one in the park at Rochester, N. Y.



One of the prides of the Arnold Arboretum is a native Hemlock forest, carpeted with a dense growth of ferns. The trees are here zealously preserved

the possession of his son William. In this arboretum were planted the first fruits the Bartrams, father and son, culled from the rich forests of the Appalachian region. The seeds and plants which they sent to Europe brought back in exchange all sorts of interesting things, and in his arboretum John Bartram raised the first Horsechestnut tree (*Aesculus hippocastanum*) that ever came to this country. The seeds were received from Peter Collinson in 1746 and from the correspondence handed down to us the tree would appear to have first

flowered in 1763. Probably the first Ginkgo tree planted in America was one placed in the Bartram Arboretum, although the credit is given to one planted on the neighboring estate of William Hamilton. In the old Bartram garden today are a number of very interesting plants, none more so than some gigantic Box trees and an old Pear tree, known as the Petre Pear, which was raised from a seedling sent to Bartram from England by Lady Petre in 1760. There are fine Magnolias which must have been planted by the Bartrams and large

specimens of the Sweet and Red Buckeyes, Silver Bell and Fringe trees. One of the most interesting trees is the Bartram Oak (*Quercus heterophylla*) which stands on a knoll and is still in vigorous health, measuring about eleven feet around the trunk.

Among the correspondents of Bartram were the great Linnæus, Peter Collinson, Philip Miller, the Dukes of Norfolk and Richmond and other leaders in the field of botany and horticulture of the 18th Century. On the death of the two Bartrams
(Continued on page 120)



Along one of the drives in the Arnold Arboretum is spread this great hedge of Mountain Laurel before the rising slopes of a dark Hemlock forest

PERMANENT BEAUTY IN HARDWOOD FLOORS

A Decided Influence On the Decorative Value of a Room Is Exerted

By the Texture and Color of the Floor

J. A. WELLER

IN the building of every home that is more than just a house, ideals of permanence and beauty are determined and crystalized according to means and taste. This latter factor requires the substantiation of correct information and is in no particular more quickly manifest than in the proper selection of woods for the floors.

Nothing about a room can do more to perfect or ruin the harmony of its decorative scheme than the kind of flooring used. If the surface foundation is compromising, efforts to obtain pleasing unity will usually be disappointing, even if an expert decorator is called in to dictate the furnishings.

There is a certain feeling of beauty obtained by gliding over a good ballroom floor. How it glistens and beckons! Perhaps the only thought of appreciation in one who dances is that it is well waxed. It is of little consequence to him that the floor was well laid. Least of all would he be apt to see in such a floor a whole forest of trees or any one step in the floor's manufacture. Yet he does have a sense of its beauty.

So it is in the home with beautiful floors. The charm of a pleasant floor is subtle; it creates an atmosphere of luxury and comfort. It is the poor floor that jumps right out at one, so to speak, and appears to shriek for attention, like an ugly rug of gaudy and conflicting colors, that one simply cannot help noticing.

TYPES OF FLOORS

Sooner or later the husband and wife who are planning a home will bring up the question: "What kind of floors shall we have in our new house?"

They most certainly will want hardwood—the kind and pattern will depend largely on personal taste, although some hardwoods are in certain respects better than others. The softwood floor is much a thing of the past. An enormous industry has been built up in the past fifteen years, that of the manufacture of hardwood flooring. Red and white oak, birch, beech, maple, plain and quarter-sawed, several grades and patterns of strip, parquetry block or herringbone—there are many types from which to choose the one most suitable.

Thanks to the adaption of machinery to quantity production and the explosion of the popular misconception that beautiful floors were only for the well-to-do, the use of hardwoods for this purpose is not only widespread, but they are easily within the reach of anyone who at the pres-

ent time can afford to build a home.

The use of hardwood floors is by no means a new idea. Centuries ago wealthy and cultured people in Europe, particularly in France, saw in oak a rare combination of beauty and durability and used this wood for the floors of palaces and chateaux. Oak floors were also used in Colonial America. There is a record of Thomas Jefferson writing instructions that the oak for his floors was to be thoroughly kiln dried. Those great-great-grandfathers who chose oak for their floors gave this wood a heritage of which it can well be proud today. Much can also be said for beech, birch and maple flooring when carefully made from properly selected stock, as in the case of oak.

ADVANTAGES OF HARDWOOD

Hardwood floors are desirable for reasons other than beauty. The advantages of oak may be summed up as follows: durability—they become more mellow with age; economy—less costly than a carpet covering the same space; property values are enhanced by attractive oak floors, which are dignified and refined and yet homelike, comfortable and pleasant to live with, fitting in as they do with the best furnishings, giving prestige and reflecting good taste.

Furthermore, good hardwood floors are sanitary, and when they are well laid and the different boards fit snugly they eliminate much of the housewife's drudgery. They are easy to keep clean, take stains and varnishes well and cost less to maintain than rugs. Naturally, I do not mean to imply that rugs should not be used.

The relative esthetic values of oak, maple, beech and birch are for the purchaser to decide. For durability without sacrifice of beauty, oak is considered the best. White oak is somewhat lighter in tone than red and has a less pronounced figure. Birch, beech and maple are lighter than oak, though all these can be stained if other than a natural color is desired. White and red oak have smooth, even textures and take a fine polish, and as much can be said for maple, beech and birch. Maple has a wavy grain, giving rise to curly figures. Birch is of a slightly more reddish-brown tinge and has a satiny luster when planed. Beech sometimes runs to light brown.

The flaky appearance of quarter-sawed flooring, so highly prized by many, especially in oak, is due to the sawing of the medullary rays so as to expose their flat sides and give a patch-like effect. These rays, also

known as pith rays, can be seen radiating from the center of a log outward toward the bark. They contribute much toward the charm of the wood. Quarter-sawed oak is more expensive than plain-sawed because the logs are cut parallel to the rays, creating more waste than in plain-sawing logs parallel to the grain of the wood.

Grade terms in floorings are most confusing to those unfamiliar with them. A friend once told me of a man who thought No. 1 grade meant the best. When his contractor spoke of using No. 1 grade oak he naturally supposed none could be better, and was much surprised to find that No. 1 Common was the third grade in rank.

In oak flooring the grades are: Clear, Select, No. 1 Common and No. 2 Common. Birch and beech are graded the same way, except that each has a Clear Red grade, a higher grade than Clear for these woods. The grades for maple flooring are: Clear, No. 1 and Factory.

One of the most common pitfalls the home owner should avoid will be in picking out the best grade and then resting assured that he will have the most beautiful floors he can get. He may tell his architect or contractor that he wants a Clear grade of oak. This may be used and the floor carefully laid, but the owner may be dissatisfied with the result, while his neighbor, who had the same grade of oak and the very same man to lay it, may have obtained a much better looking floor.

GRADES AND GRAINS

The reason for this is no reflection on the architect, the contractor or the floor layer. Grades are largely standardized. They include such considerations as the scarcity of wormholes, bird pecks, knots and burls, and in strip flooring, a minimum percentage of short length flooring allowed. But they do not include two requirements which determine to a large extent whether the floor will be beautiful and durable. These essentials are fine grain and smooth, even texture, which are factors which depend to a large extent on the locality in which the trees grew. Differences in soil and drainage cause some trees to grow slowly and others fast. Slow growing oaks have narrow annual rings which produce fine grain, while fast growing trees give rise to "open" or coarse grain and large figures. The highland regions of the United States produce the most beautiful
(Continued on page 130)

CITY PLANNING AND TOWN BETTERMENT

The Methods and Advantages of a City Plan and Zoning Ordinances

In the Development of a Town

ON a day of sunshine and deep shadows, many years before the numeric system of years started over again at the beginning, there sat in the market place of Miletus in old Greece one Hippodamus talking with his friend Pericles. Hippodamus was a young man with ideas, but Pericles held the money bags.

Hippodamus shaded his eyes from the sun, uncrossed his knees and looked with disgust down a mud rutted street toward the dull buildings that housed their purple robed statesmen, those leaders of culture and statecraft of the civilized world, and voiced his disgust as an architect and an artist at the present order of things in ancient Greece. The dreamer told to the man of commerce his visions for better and more livable towns.

Hippodamus sold his idea that day and Pericles became a financial backer, so the story goes.

Coming down to us as the first city planner, Hippodamus has placed to his credit three outstanding projects, the first of which was Piraeus, the port of Athens. This was followed by a colony at Thurii, in southern Italy, probably promoted by the first real estate subdivider and speculator. At the ripe old age

This is the first of a series of articles on the practical methods of furthering Town Betterment. The series was prepared after a nation-wide survey of civic activities. The next article describes organizing a city plan commission and its functions

of seventy, still constructively dreaming, Hippodamus capped his career with the plan for Rhodes. And so was established the idea that towns might be built along rectangular, diagonal or fan shaped lines to the advantage of living and commerce.

We are told another story, one with a tragic ending, which took place about 450 B. C., during the lifetime of this pioneer city planner. It is the legend of the first skyscraper, the ambitious project of the Babylonians, whose tragic end convinced the world for many generations that such heights were not to be attained, precluding the necessity of adopting at that early date the principles of the modern and efficient zoning ordinance.

Even the prophet Ezekiel, as we are reminded by Stephen Child, prominent city planner of San Francisco, adjured: "Thou also, son of man, take thee a tile and lay it before thee and portray upon it the city." And yet city planning in America can scarcely be said to have attained its majority, for it is only in the past two decades that it has become an established fact in this western world of ours.

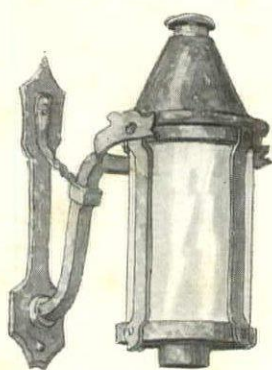
The natural tendency is to turn
(Continued on page 122)



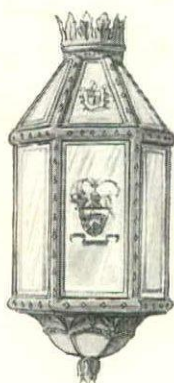
The Little Theatre at New Orleans, located in the heart of the old French Quarter, is a center of lively civic and dramatic activities. This view shows its courtyard



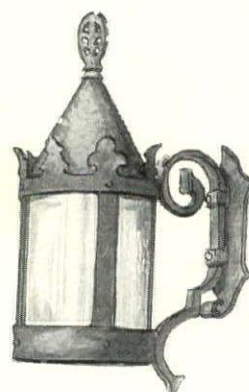
Birmingham, Alabama, has recently erected this quaint Community House on a brookside, designed after the fashion of a gristmill. H. L. Kessler, architect



Quite businesslike in appearance is the lighting fixture above. Its body is antique iron with top of heavy copper; the glass is thick to withstand extreme weather. Warman & Cook



This rather ornate light will prove a noticeable addition to the entrance of a house in the Tudor Style. Of sheet metal given an antique gold finish. G. E. Walter



Constructed of wrought iron, the wall bracket above is both dignified and ornamental in feeling. It may be obtained fitted with extremely heavy glass. Courtesy Horn & Brannen



The back plate on the wall light sketched above is in dull pewter and the translucent panels may be had either in clear glass or pressed mica as illustrated. Kantack & Co.



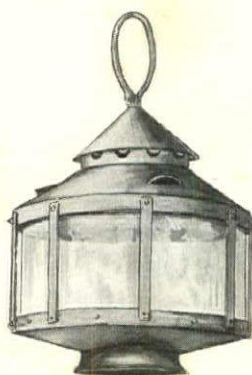
Made to hang in an entrance portico, this interesting hexagonal lantern is of copper in an antique finish. It is glazed with frosted cathedral glass. From the Lightolier Co.



This entrance light is of hand wrought iron and has been finished in rough textured fashion. The panels may be in either white or amber mottled glass. Florentine Craftsmen



(Above left) For the residence constructed of brick or cut stone after the manner of the Renaissance, this dignified fixture is appropriate. Courtesy of Smyser-Royer

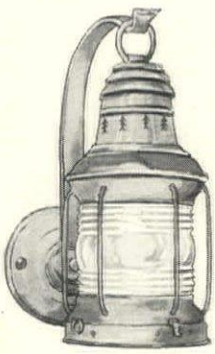


Delightfully informal in design is a hanging lantern that will probably be at its best when lighting the way to a New England Colonial house. It is of iron. McKinney

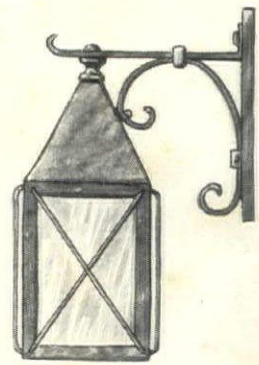


(Above right) Reminiscent of the old carriage side-lights, fixtures of this sort are appropriate for the sides of a porte cochère. Brass or copper, iron finish. Cassidy Co.

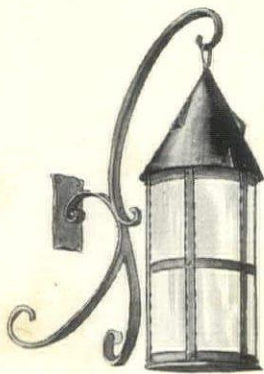
LIGHTING FIXTURES
TO BRIGHTEN
ENTRANCES
OF MANY TYPES



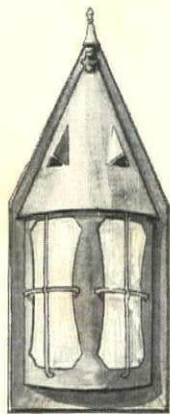
Something of the tang of the ocean breeze goes with this charming little lantern. It would be splendid for a Cape Cod type house. In black galvanized iron. The R. C. Heather Co.



Finished in black with crackled glass panels, the lantern pictured above is attractive, sturdy and essentially serviceable. Guards protect the glass. By courtesy of the Luminier Co., Inc.



The lantern illustrated above is similar to the ones carried by the night watch of Colonial days. Simplicity and excellent design characterize both light and bracket. From Todhunter



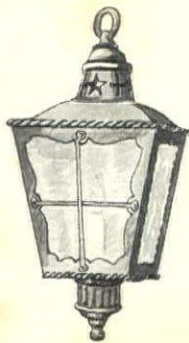
This picturesque wall light has a naive quaintness which gives it particular interest. Finished in natural copper. Shown by courtesy of the Moe-Bridges Co.



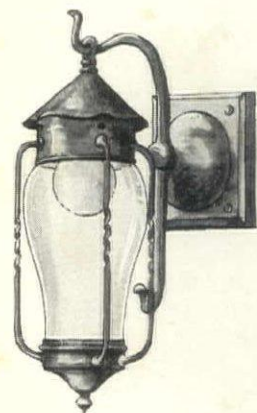
Its graceful dignity and appealing charm make this fixture particularly appropriate for use at the door of a residence in the Georgian style. Courtesy of the McKinney Mfg. Co.



(Above left) Another modification of the carriage lamp type which might be used at an entrance leading on an automobile drive. Copper finish, cast bronze back. Dale



A hanging lantern of decidedly individual character is shown above. It is constructed of brass metal given an antique finish. The rope moldings are in gold. The Cassidy Co.



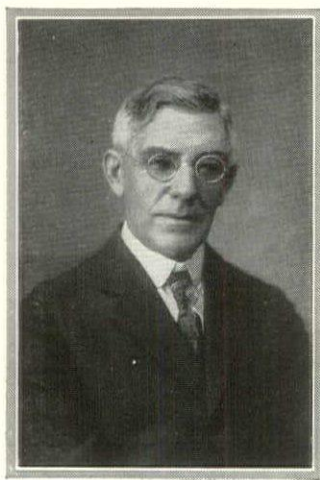
(Above right) In its delicacy of design, this lamp has the same feeling which is found in many of the best entrances designed in the Colonial style. E. P. Gleason

The GARDENER'S CALENDAR for JANUARY

This Calendar of the gardener's labors is planned as a reminder for all his tasks in season. It is fitted to the Middle States, but should be available for the whole country

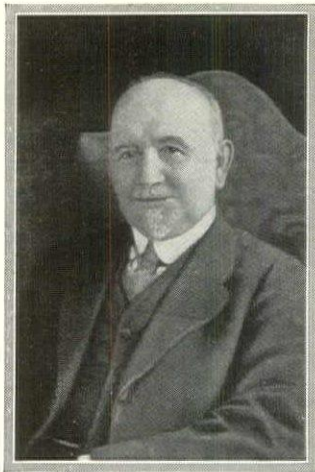
if for every one hundred miles north or south there is made a difference of from five to seven days later or earlier in operations. The dates given are for an average season

| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|--|---|---|---|---|--|
| 1 If you are one of those people who believe in New Year's resolutions, try setting yourself to the task of keeping a real garden notebook. It will prove valuable and interesting. | 2 Even at this time of year it is often possible to find nooks and corners of the grounds where drifted leaves have kept out the frost and so made shrub and tree planting possible. | 3 It is a mistake to try and winter plants of any kind in pots outdoors. The action of the frost will either crack the pots or heave the soil and roots up and out of the containers. | 4 House plants ought to be watered with a sprinkling can in the morning so that any drops which gather on the stems and foliage will have a chance to dry before night comes. | 5 Holly can be grown from seeds gathered from the Christmas decorations, but germination is very slow—a year or more. Plant 1" deep in pots, put in cellar and keep them watered. | 6 On warmish, sunny days, even in mid-winter, it is an advantageous idea to raise the sash of the cold-frames in which hardy plants are quartered and give them some fresh air. | 7 If you have a live Christmas tree in tub or pot do not keep it indefinitely in a dry, heated room. Better set it outdoors to await the advent of spring planting weather. |
| 8 Almost every kind of specialized gardening has had one or more good books written about it. There is no better time than this for reading the volumes on your hobby. | 9 The Helianthus, better known as Sun-Roses, are splendid dwarf shrubs for the rock garden. They flower freely and can be grown without difficulty from seed. | 10 Pot plants in the house need all the sunlight you can give them. It helps respiration, heightens color and acts as an all-around tonic and builder of leaf and stem tissue. | 11 Sometimes it is possible to secure cheaply from your florist, after the forcing season, a few hundred Colchicum bulbs. Keep these cool until spring and then plant outdoors. | 12 Coal gas and other disagreeable fumes are serious house plant dangers. They must be completely excluded from the indoor garden or flower sickness is very likely to follow. | 13 Ice storms and frozen snow crusts make hard sledding for the winter birds. While these conditions last the food that you put out will be doubly appreciated. | 14 Don't forget to go the rounds of the evergreens after every clinging snow storm and free the branches that have been overburdened by the accumulation of damp flakes. |
| 15 The garden catalog crop is beginning to ripen and will soon be shipped to market. Eat and digest it carefully, but place your orders as soon as you decide about them. | 16 Before you send in any orders for plants, seeds or stock, read the article on page 74 of this issue. It is particularly valuable as a guide to some of the good new varieties. | 17 Grape vines can be pruned any time before the first of March. Better watch for the first pleasant day and get this important work done carefully and with thoroughness. | 18 The leaves on indoor foliage plants need to be washed often enough to prevent the accumulation of dust and choking grime. Plan to cleanse them every week or so. | 19 Hemp, Millet, Buckwheat, and Sunflower seeds are among the most welcome foods to put out for the winter birds. A dozen or more species will eat them eagerly. | 20 The action of frost and winter exposure is highly beneficial to raw ground that has been plowed or spaded in the fall. It breaks up clods and makes for bacterial action. | 21 Over-watering sometimes induces a soil sourness which is distinctly unfavorable to the success of house plants. The earth in the pots should never become waterlogged. |
| 22 Spring-flowering shrubs ought not to receive any fall or winter pruning except for the removal of old, dead, diseased or broken wood. Otherwise you will sacrifice blossom. | 23 A nicotine spray is the surest remedy for the aphids which sometimes appear in numbers on the plants of the indoor garden. It kills these pests by burning and suffocating. | 24 Scrubby apples are welcomed as winter rations by the wild rabbits. A supply thrown in a far corner of the grounds may keep the cottontails from gnawing fruit trees and shrubs. | 25 At this time of year, when the stock is dormant and the buds are well protected, strong sprays can be applied to kill scale insects on fruit trees, lilacs and other woody growths. | 26 If you have any large plants that are growing in relatively small pots make sure that they do not become pot-bound. Repotting into larger containers is advisable. | 27 Flats for early seed sowing had better be made well ahead of time. Let them be about 18" square and perhaps 3" deep, with plenty of drainage holes bored in the bottoms. | 28 If you plan to use wooden labels in the soil of the garden this spring it is a good idea to buy them now and paint or dip in creosote to protect them against the elements. |
| 29 Protective coverings of all sorts on the Boxwood, Roses or other plants which are subject to winter killing ought to be inspected to make sure they are doing their work. | 30 Wood ashes from the winter fireplaces are splendid fertilizing material for the lawn. Store them under cover until it is time to apply them in the early spring. | 31 A list of needed garden tools and supplies is a good thing to make out now and forward with a check to your supply house. Then they'll be ready for use when needed. | <p><i>On a starr'd night Prince Lucifer uprose, Tired of his dark dominion swung the fiend Above the rolling ball in cloud part screen'd, Where sinners hugg'd their spectre of repose. Poor prey to his hot fit of pride were those.</i></p> | | <p><i>And now upon his western wing he lean'd, Now his huge bulk o'er Afric's sands career'd, Now the black planet shadow'd Arctic snows.</i></p> <p>—GEORGE MEREDITH</p> | |



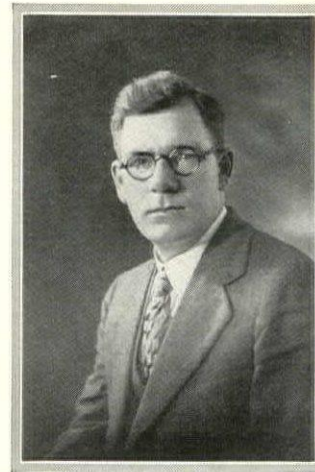
WILLIAM N. CRAIG

New England plantsman to whom garden-lovers are grateful for his provision of much unusual herbaceous material and bulbs, particularly Lilies



F. R. PIERSON

For many years an outstanding figure among professional nurserymen and rosarians and a tireless worker for the best interests of American gardens and of horticulture the world over

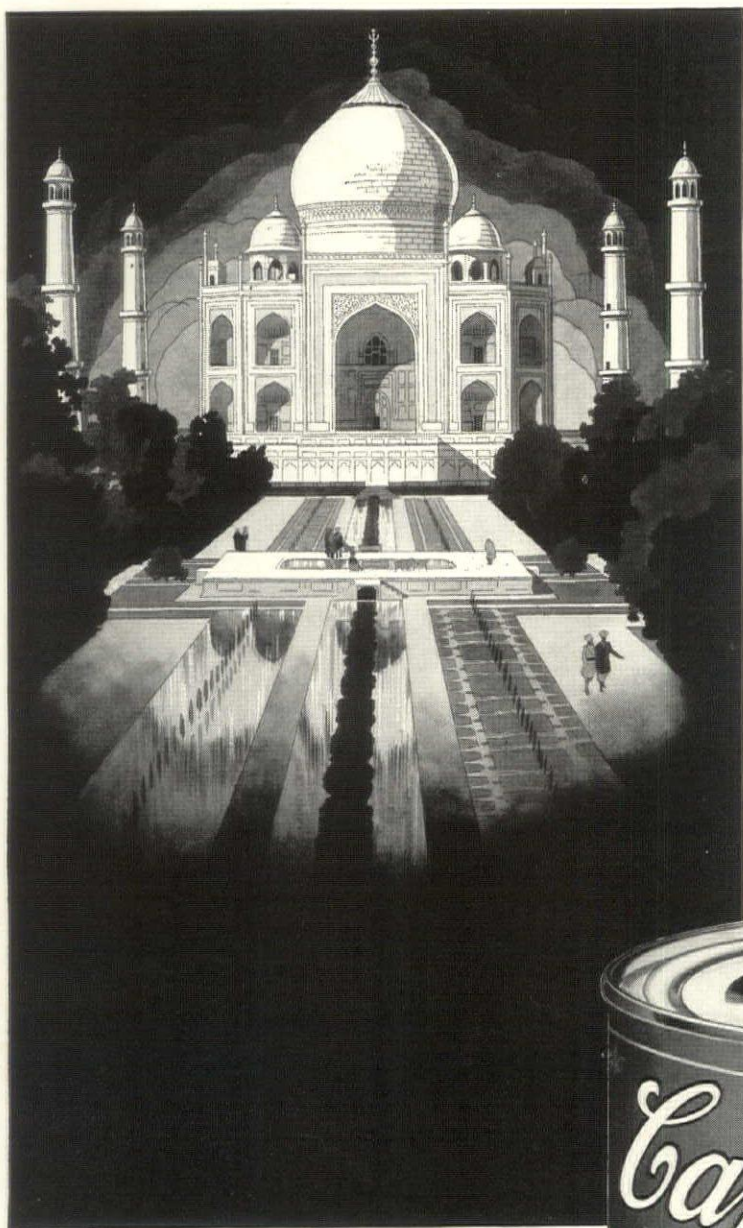


CHARLES L. TRICKER

The present head of a large concern that specializes in Water-lilies and other aquatics. The business was founded by his father years ago

MULLIGATAWNY

~ the Chicken Soup of the Orient



A dish with all the aromatic savoriness of the finest Oriental cooking!

No effort is spared by us to faithfully reproduce this famous delicacy of the Far East. Plump, tender chicken and the finest of Patna Head rice, grown in the fertile valley of the Ganges, are its base. The pick of the market in fresh vegetables; cocoanut from the tropics; a touch of coriander from the Mediterranean.

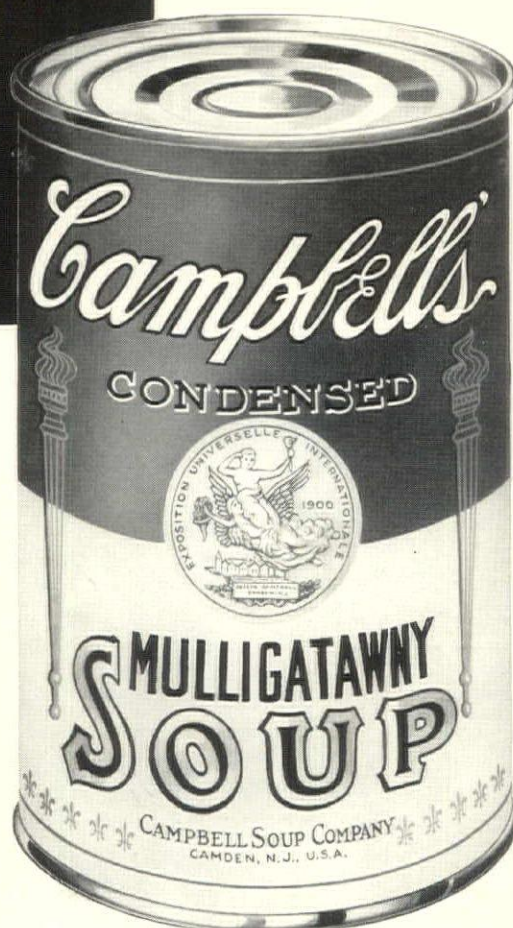
These are some of the many ingredients, but it's the subtle blending with curry, against a background of East India chutney that gives to Campbell's Mulligatawny the true Eastern tone and flavor. It is truly a soup with a world-wide appeal.

A soup no home kitchen could duplicate. 12 cents a can. Look for the Red-and-White Label.

These choice ingredients in the East India chutney help to make Mulligatawny Soup so enticing:

| | |
|--------------------------|---------------------|
| Fresh tamarind | Crushed dry ginger |
| Raisins | Dry English mustard |
| Currants | Italian garlic |
| Apples | Salt |
| Orange peel crystallized | Sugar |
| Citron crystallized | Cider vinegar |
| Fresh green ginger | Bermuda onions |
| Fresh red peppers | |

Aged at least two years before using



WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET



A beautiful chest is a treasure in itself

Protect and polish it with VERNAX

WHATEVER its contents, a fine old piece like this is a "treasure chest" indeed. It should be VERNAXED regularly to keep the surface clean, the wood well-fed and the whole piece glowing with a beautiful sheen.

VERNAX was developed, after long experimentation, by Arthur S. Vernay, well known expert on fine woods, whose own magnificent collection of English antiques is constantly VERNAXED.

This preparation contains no ingredient which could harm the most fragile piece. Marble, porcelain, gilt frames, leather—these are also enhanced by VERNAX. Best of all, VERNAX is easy to apply, requiring only a brisk rub to do its work and do it well.

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VERNAX
is especially fine
for
PIANOS
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VERNAX
is on sale at all leading
Furniture, Department,
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Stores.

\$1.00 a bottle



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I want to Vernax my furniture! Enclosed is 10c—please send me your liberal trial bottle.

Name.....

Address.....

My dealer is.....

Address.....



This small 17th Century manoir near Quebec has the grace of excellent proportions. The sides of the roof have a steeper pitch than the front and back—a characteristic of the style

HOUSES IN FRENCH CANADA

(Continued from page 67)

the pitch of the slopes at the ends is steeper than that of the front and back. The effect has a naïve quality which possesses great charm. Often there is a greater projection of the eaves at the front of the house than at the sides. These characteristics may be noted in the photograph shown at the top of this page.

A splendidly preserved example of early French Colonial work is the Chateau de Ramezay in Montreal. This little fortress house with its pointed towers and heavy walls might almost be in Brittany. Built in 1704 by Claude de Ramezay, the Governor of Montreal, it served as the Official Residence for many years. It is of especial interest to Americans because while on a visit to Canada, Benjamin Franklin set up a printing press within its walls. Today it is a museum and holds many interesting pieces of early American *boiserie*, some of which are adaptable to the modern home.

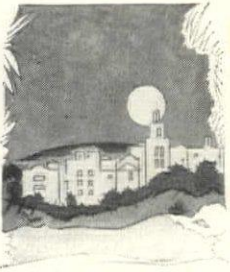
The town houses of the early

Frenchmen were not very different from the farmhouses, but here too we see the adoption of the old designs of the new country. It is usually a wooden architecture. Stone was often used for walls, but in a crude fashion, and usually stuccoed roughly over or clapboarded. There are almost no examples of fine joined masonry. The windows are customarily fitted with winter sash to provide protection from extreme cold, and with shutters to cut off the glaring summer sun. Many of these are fixed into the window frame with only a small section movable, a method of fenestration which does not appeal to us in the States.

Altogether the countryside of Canada gives to us new inspiration along lines of charm and distinctiveness which may well inspire us to a thorough study of our French traditions in relation to our own problems in building houses of good design and sound construction.



Often several materials are combined in these French-Canadian farmhouses. In this example near Chateau Riches the walls are of logs stuccoed on the front and clapboarded on the sides



*Set in a Royal Grove
of Old Hawaii, a
castle with the
glamor of
Spain.*

IN Honolulu

CANNON TOWELS HELP TO MAKE YOU AT HOME
AT THE ROYAL HAWAIIAN HOTEL



*Swimming and surf-
riding are at their
very best twelve
months of the
year.*



CANNON TOWELS



HAWAII is the most enchanted island of the Pacific. The climate is perfect, the sands are honestly coral, the ocean truly turquoise . . . banyan trees and cocoanut palms and pineapple groves literally dot the landscape. Alluring winds whisper the seductive secrets of the Orient. And the beach at Waikiki lies bathed in moonlight, as it has for centuries. In the midst of these romantic realities, round-the-world travelers now find in the gay and cosmopolitan city of Honolulu, a hotel whose hospitality is unquestionably inimitable.

The Royal Hawaiian Hotel looks like a palace in Spain. It is equipped in the most luxurious and most modern manner. Most of the four hundred sleeping-rooms have balconies. All of them have private baths, with showers, and plenty of Cannon towels.

It is not by chance that this fine hotel in Honolulu, that most of the famous hotels in America

use Cannon towels. It does not just happen that most hotels at watering resorts, where a great quantity of towels are needed (the Miami-Biltmore at Miami, Florida; the Ritz at Atlantic City; and most others), choose Cannon towels. It is because Cannon towels are better looking, give better service and are a better buy.

Because such enormous numbers of Cannon towels are made, prices are astonishingly low. . . . There are many kinds of Cannon towels that will delight you and beautify your home. The tropical series and the marine series are new. Many striped and floral designs and new modern patterns. A full range of colors* and sizes. Bath mats and bath sheets too. At dry goods and department stores everywhere. Prices from 25c to \$5.50. Cannon Mills, Inc., 70 Worth Street, New York City.

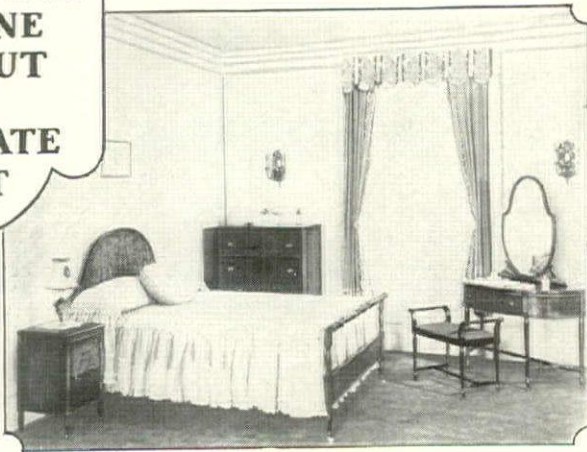
**All colors guaranteed absolutely fast.*

Attractive Cannon Flamingo towel. Borders: lavender, green, gold, blue, pink. About \$1.50.



New Cannon Marmoset towel. Pink, green, gold, blue, lavender. About \$1.75.

**NOW
You Can Get
GENUINE
WALNUT
at
MODERATE
COST**



*As, for example, this
beautiful bedroom suite*

Now you can get genuine American Walnut in moderate priced furniture. Now you can have the uniform beauty of walnut in all exposed surfaces—the enduring strength and freedom from warping or splitting in the legs and frames where strength and stability are so essential.

American manufacturers have recognized the demand for genuine all-walnut furniture and are now offering it at very moderate prices—prices but little, if any, higher than those asked for comparable styles in which cheap substitute woods have been used.

We picture above, for instance, a new suite of bedroom furniture in genuine American Walnut. Its workmanship is of the best. Its good taste is beyond question. Your dealer can supply you with this suite at less money than is asked for many a suite in which solid parts are of inferior substitutes.

Ask your dealer about it—or write us for information about furniture of genuine American Walnut.

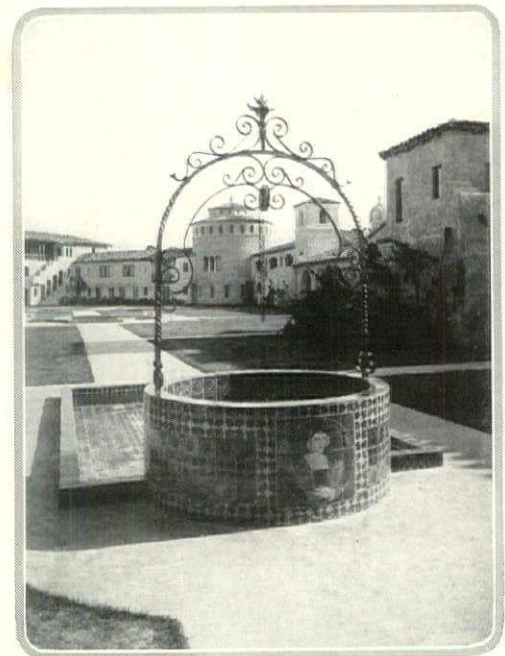
**AMERICAN
WALNUT**

AMERICAN WALNUT MANUFACTURERS ASSOCIATION
Room 2403 616 South Michigan Avenue, Chicago, Ill.

Please send me your brochure on American Walnut.

Name

Address



Mexican tiles were used in this fountain designed by the author. The panel is of Talavera de Puebla and the remainder are Guanajuato tiles

TILES FROM OLD MEXICO

(Continued from page 90)

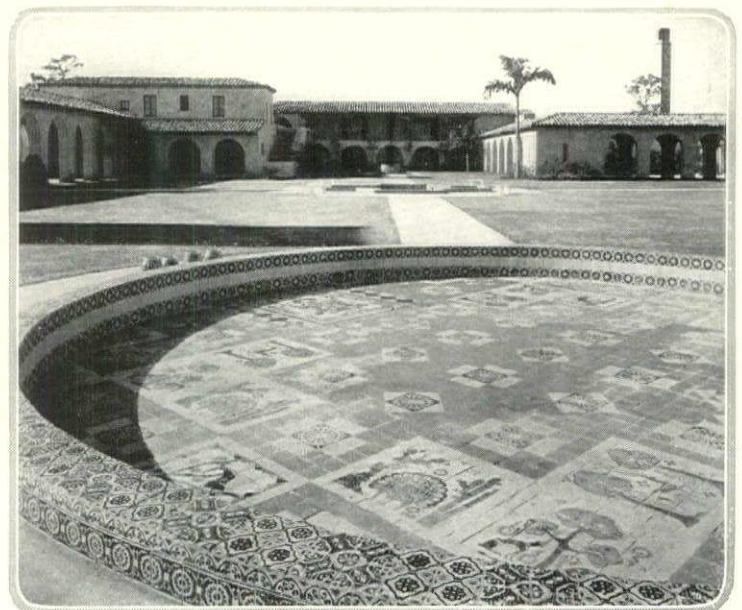
color range for use on a tin enamel ground. Most European tiles are based upon the colors of the Italian majolists and, back of that, the Persians and Egyptians. Each country has developed, in its own way, a certain individual style of character which retains and conveys a quality peculiarly suggestive of the locality from which it comes. This creates a definite means of decoration resulting in an atmosphere that is satisfying and intimate and that only the use of authentic detail can create.

At the present time in the United States one may purchase Persian, African, Moorish, Spanish, Italian, Belgian, Dutch, German, English, French, Japanese, Mexican and American tiles, antique or modern, domestic or imported, hand made or manufactured, old designs faithfully copied

or modifications and adaptations. They offer a veritable Pandora's box from which to draw new inspiration and ideas for the use of tiles.

Our color sense has developed and the demand for decorative tiles has grown tremendously. We find ourselves indulging in what a few years ago would have been considered "barbaric effects." Brightly colored glazed tiles cannot be fired sufficiently to prevent cracking and breaking due to expansion and contraction when exposed to extreme heat and cold, and no remedy for this defect has been perfected. This explains why the greater part of the domestic tiles for outdoor use have a rather subdued coloring without a brilliant surface glaze, for they may be fired to such a degree that they will withstand frost.

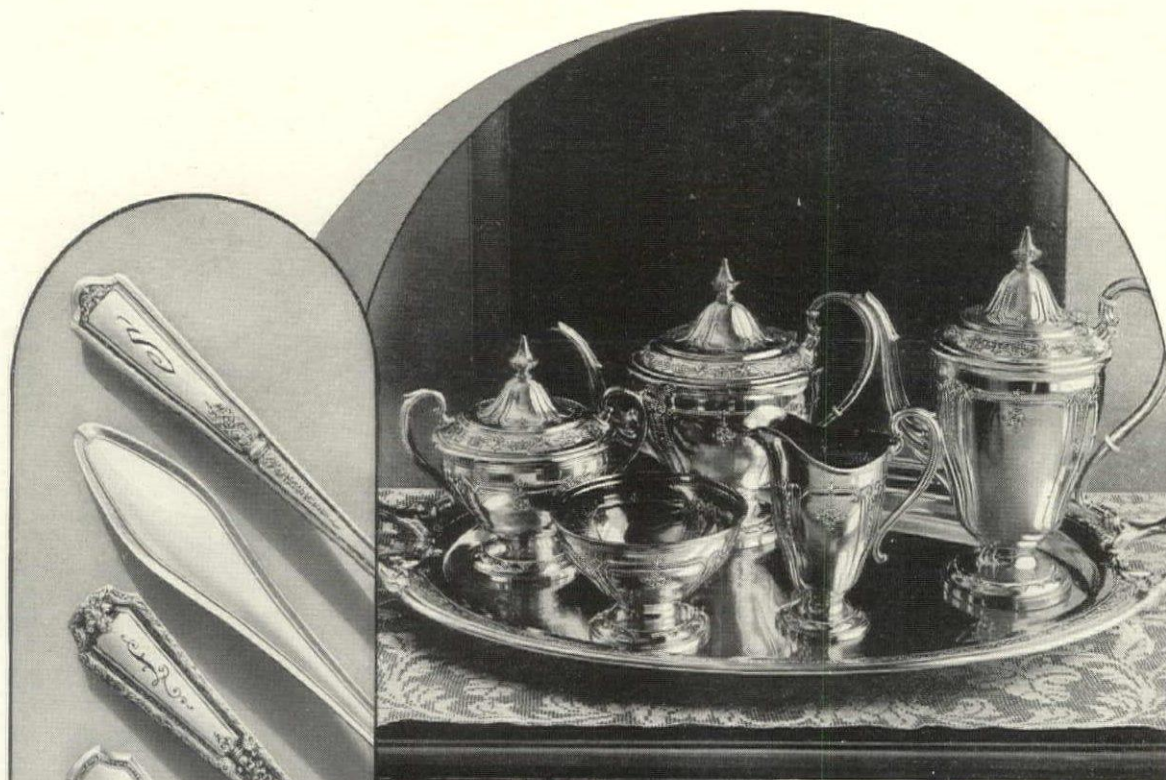
(Continued on page 114)



Talavera tiles are excellently adapted to fountain use. The great basin shown here gives some idea of their effectiveness. It was designed for Florida by the author

Let Your Christmas Cheque Say ...

"MORE STERLING TO MATCH YOUR TOWLE STERLING"



No matter what the size of your Christmas cheque—be it slim as a schoolgirl or portly as a dowager—it will buy you the loveliest of Towle Sterling. Here is Solid Silver made in the fine traditions of that first craft-ancestor of Towle, William Moulton of 1690. Permanent beauty that will pleasantly recall the giver all its long and useful life! Ask the more exclusive jewelry stores to show you their Towle Sterling.

TOWLE
Sterling Silver Exclusively

For the Ample Cheque

This truly gorgeous tea and coffee set in the new SEVILLE pattern matches the SEVILLE flat silver in the interesting modernity of its Spanish motif. Five pieces \$400; waiter \$350; coffee, sugar and cream, \$250.

For Medium-sized Cheques

OLD COLONIAL PATTERN—Towle

That attractive compote for bonbons or small cakes is \$30. Useful and beautiful dishes like that in the background for fruit salad, pudding or ice cream in 10-inch size cost \$30; in 12-inch, \$50. Similar pieces for sandwiches, cakes, baked potatoes, 9 inches, cost \$20. The graceful and unusual two-light candelabrum is \$50.

SEVILLE—newest Towle pattern

This handsome 10-inch bowl is \$55. With flower-holder, an attractive centerpiece. A similar bowl without base, useful for desserts, costs \$35. The good-looking water pitcher is \$115; the goblets to match, \$19.25 each.

LOUIS XIV pattern—Towle

(Matching the flatware)

Matching the Louis XIV flat silver is this charming 10-inch sandwich plate at \$28. Heavy service plates similar in design cost \$250 a half-dozen. The 12-inch fruit salad dish costs \$55; the stunning coffee pot, \$110. Sugar to match \$45; cream, \$45.



Gown from
Kurzman

For the Modest Cheque

(Patterns read from top to bottom)

Eight lovely Seville dessert forks can be had for \$26, while 8 Mary Chilton salad forks will cost only \$23.34. Eight Louis XIV teaspoons will cost \$15.34; Lady Constance soup spoons, 8 for \$28.00. Two Virginia Carvel tablespoons can be had for as little as \$8.75. D'Orleans coffee spoons are 8 for \$12.67; 8 La Fayette butter spreaders, \$18.67; while 8 Lady Mary dessert knives will be only \$27.34.



The Book of Solid Silver: A charming volume in blue, ivory and silver with helpful, interesting chapters on Silver design, table-setting, choosing one's pattern, etc. Delightfully illustrated. This book costs us one dollar to print, but it will be sent without charge to those interested enough to fill out the following coupon in full and send 25c for mailing and handling costs. The Towle Silversmiths, Newburyport, Mass.

NAME _____

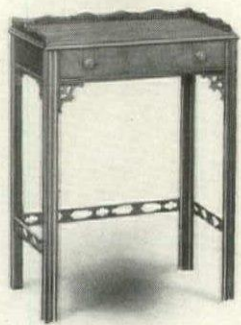
STREET _____

CITY AND STATE _____

My jeweler is _____



Furniture Shops Tables



WITH Furniture Shops
Tables in your home you will be sure of individual types which lend distinction to a room setting. Four times each year furniture dealers from every part of the United States visit the Furniture Shops Exhibition Galleries in Grand Rapids, to make their selections for the families of their cities. They choose to please all tastes. Illustrated here are a Desk Table, End Table, Tea Table and Occasional Table. Furniture dealers in your city will be glad to show them to you.



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Please Send Me Your Booklet:
"Everything for the Living Room, Library and Hall."

Name _____

Address _____

City _____

TILES FROM OLD MEXICO

(Continued from page 112)

Great care must always be taken that tiles are properly set up to prevent the gathering of moisture behind them. Frost-proof decorated tiles developed to meet domestic conditions and demands have taken on certain definite characteristics that may henceforth be recognized as peculiarly American. They are usually in soft solid colors, with designs either outlined or shown in bas-relief.

The most successful of these are designs of Mayan or Aztec origin which make them, though Mexican, truly American. The pre-Colonial Mexican arts are the artistic heritage of the Western Continent, an original and very logical source from which we may draw fresh inspiration for our creative work.

NEW MAYAN TILES

The best example of what may be accomplished in a modern American ceramic factory is a beautiful panel based on Mayan motifs designed by M. Leon V. Solon and illustrated on page 91. Mr. Solon has also reproduced in colored tiles the costume sketches designed by Lazo for the Carlos Chavez Aztec Ballet which is to be presented shortly in New York City. Based on primitive art, they are startlingly modern in interpretation and hold a dynamic barbaric quality due to strong gorgeous colors and omission of details. These tiles, together with the more subdued Mayan motifs, constitute the American adaptation of Mexican art forms to domestic tiles. The American adaptations, so like in color and texture to the Mayan or Aztec wall surfaces and ceramics from which the designs were taken, fit admirably into the decorative scheme of many of our modern buildings. In fact, our present day so-called "set back" pyramidal architecture, used so extensively for apartment houses and office buildings, is directly traceable back to the Mayan and Aztec temples.

It is worthy of comment that, though the glazing of pottery was first introduced on the Western Continent in Mexico about 1526, the native Indians have never adapted the Aztec or Mayan motifs, as we understand them, to tiles; and not until very recently have they applied them to any branch of their ceramics. Under Dr. Atl's direction some experiments have been undertaken. Left to themselves, the potters have stuck most faithfully to the Spanish and Chinese characteristics of their earliest glazed work. Even in this day of deep interest in the Renaissance of the Indian arts the Mexican instinctively keeps to rather pure forms and is not apt to confuse the Indian with the Spanish Colonial arts. These are also of great importance and should not, in the zeal to reestablish the Indian arts, be lost or corrupted. A certain deterioration, due to alien influences, is creeping into both and it is to be hoped that sufficient intelligent interest will be taken in the matter in Mexico to protect and safeguard a valuable asset—the artistic heritage of its people.

Accounts of the civilization of Mexico before the Conquest show a

state of culture which in some respects must have put the Spaniards to shame, while in others it was most primitive. The Spaniards found that in their ceramics the Mexicans were on a level with all but the most advanced countries in Europe.

It was with genuine surprise that I learned that the Mexican Talavera, created in 1526, was practically unknown even to ceramic authorities in the United States up to 1904. The contact between the two countries has been so close that it seems incredible, because Talavera tiles are the most conspicuous decorative feature of practically every Spanish Colonial edifice of any importance in Southern Mexico, they should have passed unnoticed. This Mexican Maiolica or Talavera de Puebla still remains almost unknown, in spite of the fact that its manufacture is one of the oldest industries on this continent. In every detail it is still being made by hand exactly as when, in the early part of the 16th Century, skilled potters from Talavera, Spain, were brought over by the Dominican Friars to Puebla, Mexico, to teach the Indians the art of glazing clay. The last hundred years have seen a great falling off in production and today only a handful of potters still know the process. The *Azulejos*, or decorative tiles they produce, are the loveliest to be had, retaining as they do the qualities of the finest old Spanish Talavera.

There is a small collection of Talavera at the Metropolitan Museum in New York. The catalog contains the following translation from the records of the early Potters Guild in Puebla:

"It is specified that the fine *Azulejos* should be painted in blue and outlined in black, with dots along the outside edges and, in order to vary the style of decoration for this fine ware, others shall be made in imitation of the Chinese ware, very blue, finished in the same style, with relief in blue." The Puebla potter of today still adheres to the old tradition.

CHINESE INFLUENCE

The "variation" in the style of decoration by introducing the Chinese designs was inspired by actual contact of the Mexicans with Chinese. Soon after the Conquest the Spaniards built a road, a *Camino Real*, across the continent from the Port of Acapulco on the Pacific to Vera Cruz on the Atlantic, over which the treasures from the Orient were carried in transferring them from the "Pacific Fleet" to the "Atlantic Fleet" of the Spanish Armada. That Chinese ceramics have left a strong influence on that of Puebla is strikingly apparent to the most casual observer.

Mexico also has her modernist tiles based on primitive designs. They are made in Guanajuato under the direction of a young Mexican who conceived the idea of adapting to tiles the ceramic motifs used for centuries by the Indians of that locality, but using the glaze and technique introduced by the Spaniards in Puebla.

(Continued on page 126)



—Bleser—
27

COMPARE the Quality of WAMSUTTA PERCALE with any other Sheets and Pillow Cases

THE bed linen that you buy at a January "White Sale" is the best proof of your discrimination in the quality of sheets and pillow cases.

All grades of merchandise are displayed on the counters for your appraisal. All kinds of prices compete there to catch your eye.

As a standard to measure your money's worth, simply compare the quality of WAMSUTTA PERCALE with any other sheets and pillow cases that

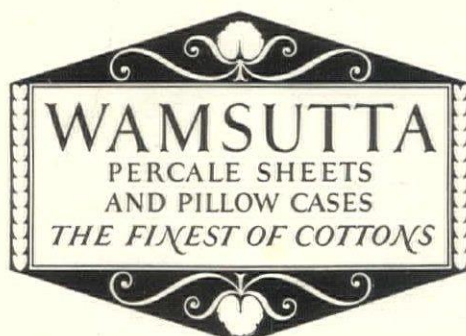
you see. Your eye will tell you that there is no more closely and beautifully woven fabric than Wamsutta. The tips of your fingers will tell you that no other sheet is so caressingly smooth and light.

And, of course, Professor Millard has told you—although you may have for-

gotten it—that of all the twenty-four well-known brands of sheets which he tested in a steam laundry, WAMSUTTA PERCALE was the strongest after the equivalent of six years of laundering.

Let your consideration of the price come last, instead of first, and your delight in your new bed linen will be reckoned not in months but in years.

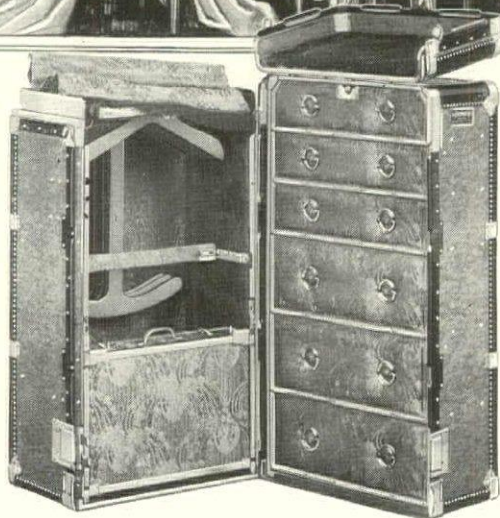
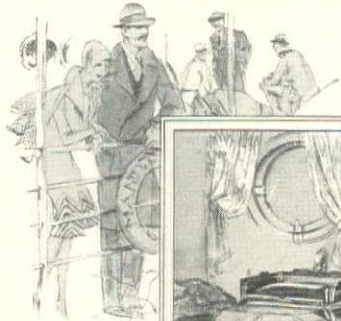
WAMSUTTA PERCALE sheets come in all sizes—for single, three-quarter and double beds, as well as for little cribs.



RIDLEY WATTS & Co. *Selling Agents*
44 Leonard Street, New York

WAMSUTTA MILLS, *Founded 1846*
New Bedford, Massachusetts

You'll Never Feel More Like "Dressing Up"— Than You Do Aboard Ship



TIMES have changed and customs with them. Experienced ocean travelers today invariably take wardrobe trunks when they go abroad.

The Hartmann Wardrobe Trunk is an absolute necessity—ashore and on shipboard. So much so, that all the great liners make ample provision for wardrobe trunks in the staterooms. More and more, going abroad is synonymous with dressing appropriately for various occasions.

Trying to travel with "hand luggage" is not only entirely unnecessary but means that one is "out of it" most of the time thru lack of apparel your Hartmann will easily carry.

Wherever you travel, there's no longer the vestige of an excuse for not having suitable and immaculate apparel right with you at every stop. And—wherever you travel, you'll find people who know, using the same trunk as yourself, if your wardrobe is in a Hartmann.

NOTE: The Hartmann line, on display at local, authorized Hartmann dealers, includes the trunk you want at the price you want to pay—\$39.50 to \$350.

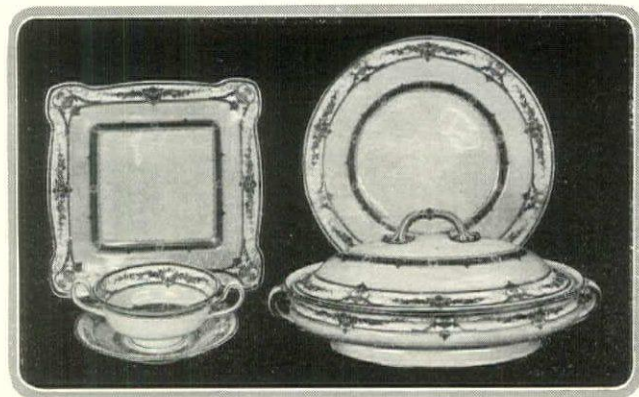
HARTMANN TRUNK COMPANY, RACINE, WIS.

M. Langmuir Manufacturing Company, Ltd., Toronto
Licensed Canadian Manufacturers

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HARTMANN TRUNKS

BE SURE THE RED  IS ON THE TRUNK YOU BUY



In modern work Minton china often shows adaptations of earlier motifs and the result is a well-balanced combination of several ceramic styles

COLLECTOR CONSIDERS MINTON

(Continued from page 78)

necessary and due allowance has to be made for the shrinkage, which, for example, is a full inch in a ten-inch plate. Again, various ingenious devices have to be employed to maintain the shape of a piece when it is in the oven, plates being placed separately in prepared beds of flint held by a clay receptacle similar in shape to the plate itself, while cups are supported by clay rings, which contract simultaneously with the article. Here we have perhaps the most striking illustration of the interdependence between formative and decorative art. For if the result of the various operations to this point are ever so slightly imperfect the "biscuit," as a piece is called before it is glazed, is useless.

We have spoken of designs and decorations borrowed by the English potters from the European artists. This inspiration is nowhere more remarkable than with the early Minton porcelain—in fact, it is equally noticeable in the splendid pieces which they produce today. If it is possible with some of the other English factories to trace more than one influence, with Minton this is confined to the styles which they copied from the Sèvres pieces. Nor had the artists of this English factory to rely upon their imagination to reproduce the counterparts of the famous French pieces—this for the reason that Sir Richard Wallace, who was an intimate friend of Colin Minton Campbell, one-time owner of the factory, allowed many of the priceless pieces of Sèvres in his collection to be taken to the Minton works and copied. And

this not only explains the magnificence of many of the designs of the Staffordshire pieces, but equally the similarity between these and the examples now in the celebrated Wallace collection in London.

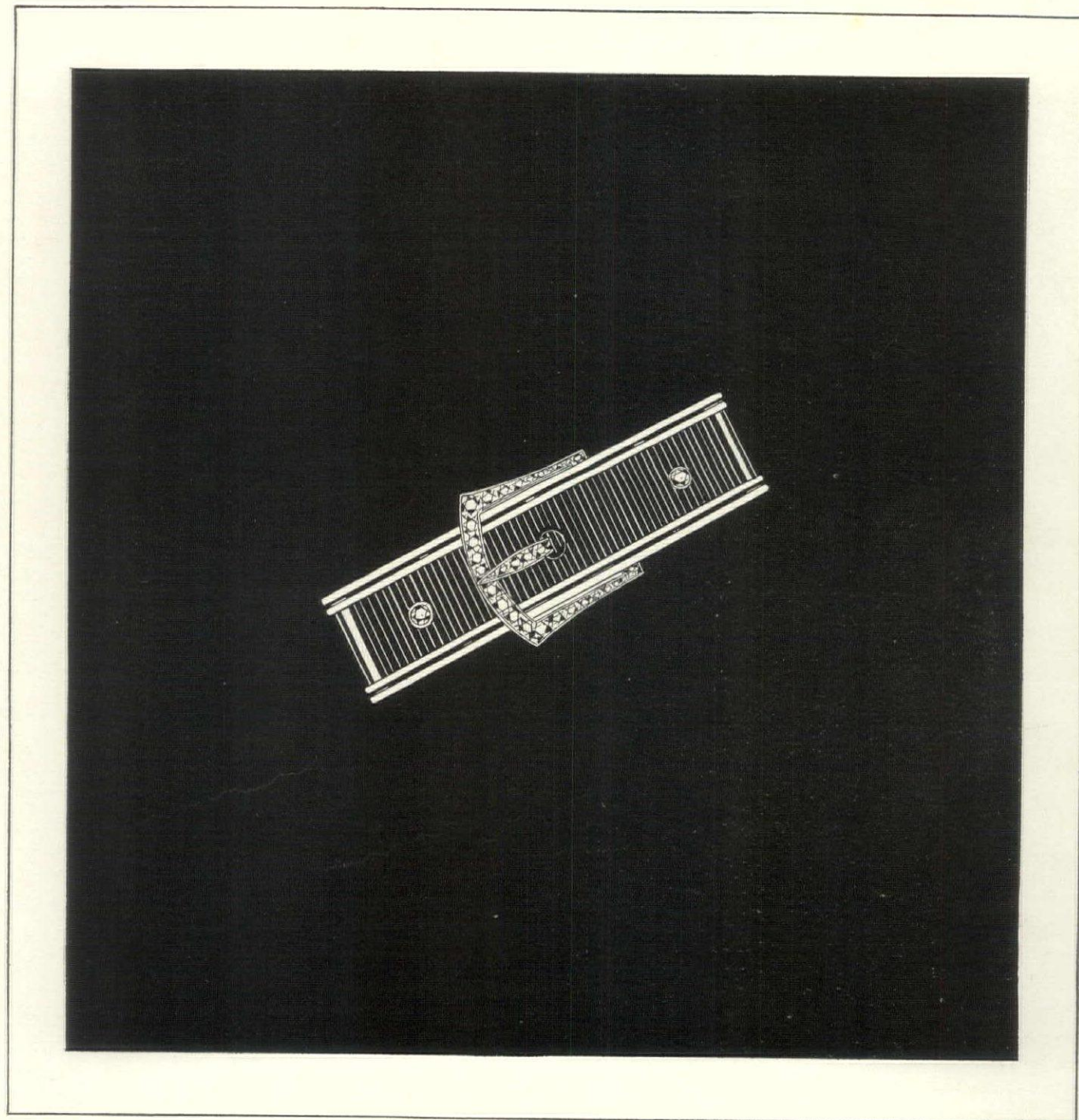
That inspiration which was derived from Sèvres is evident at some time or another in the styles of more than one of the English potteries. Seldom, however, are these free from a local or individual influence of the native artist, except in the case of those made at the Minton factory after the middle of the last century. With the latter, the designs of the bodies and the various decorative motifs of the originals are so carefully and conscientiously followed that a collector who possesses a representative collection of early Minton is entitled to congratulate himself equally with one who includes any important *Vieux Sèvres* among his specimens. Nor could this be otherwise, in view of the fact that the excellence which the Minton porcelain achieved was almost entirely due to the art and skill of such French artists as Leon Arnoux, Anton Boullemier, Louis Solon and others who brought from France the traditions of the Sèvres porcelain, with which factory they had been connected for quite some time.

In no important instances, either, have any variations appeared with the styles which were developed by these celebrated men. For even if, at the present time, the artists are to a greater extent of British nationality, the inspiration remains from those men

(Continued on page 118)



The shapes of the pieces in this modern Minton tea set are typical of those found in early Georgian silver. The decorative blossoms are executed in old rose



© B. S. & F. '98

The jeweled ornament for daytime wear has been the subject of much careful consideration by Black, Starr & Frost designers. ♡ ♡ Among the individual pieces they have created is the diamond and crystal buckle, adapted to either hat or frock.

BLACK STARR & FROST

JEWELERS IN NEW YORK FOR 118 YEARS • FIFTH AVENUE, CORNER 48TH STREET

PARIS

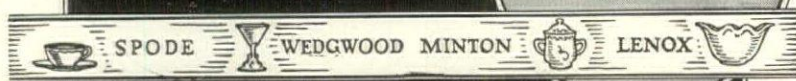
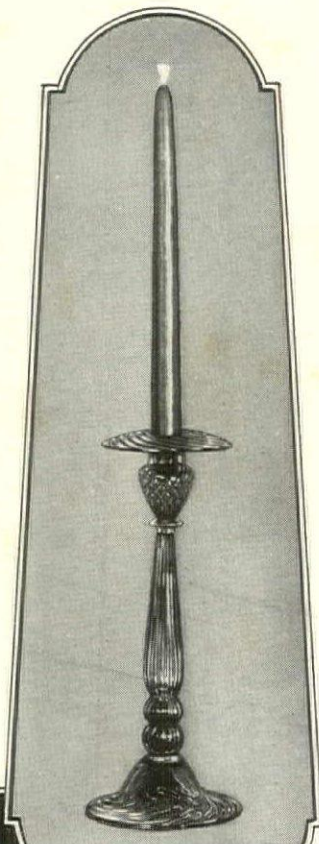
PALM BEACH

SOUTHAMPTON

COLLECTOR CONSIDERS MINTON

(Continued from page 116)

Here's One New Year Resolution Easily Settled



Pieces shown above: Ridgway's Old Ivory with colorful flower decoration. Dorothy pattern HG-6686. Tea Service, 24 pcs., \$18 set. ~ Grenadine or Rose Color Candlesticks, 12", HG-6110. \$28 pair

IT'S A PLEASURE to carry out resolutions dealing with dull or barren spots in the cupboard. For all that one need do is to stop in at Plummer's on the next shopping trip and we warrant you'll seek no further. China, in an inexhaustible variety embracing every well-known make, is available here. Glass, both serviceable and decorative . . . earthenware . . . pottery . . . all gloriously set out to be admired or acquired, as you will. And (we've been holding this until last) you'll be delighted in the spacious new arrangement of this shop, the result of extensive and recently completed alterations.

An efficient Mail Order Department is maintained for those who cannot call in person.

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who gave fame to the Minton works. The delicacy and beauty of those splendid designs of Sèvres are yet reproduced as faithfully as when Arnoux and his countrymen laid the foundation upon which one of England's foremost porcelain factories was to rise. The perpetuation of this artist's skill is more familiar in those magnificent ground colors which have always been, and still are, one of the outstanding features of Minton to the present time. Similar delicacy is noticeable in the ground colors of early Sèvres, from which of course those of the Staffordshire factory were copied. In fact, so successful were the eventual results of the experiments to attain these that it is by no means easy to distinguish between the exquisite rose du Pompadour and soft restful green of the two porcelains. With the famous turquoise blue, however, there is a noticeable difference. Although in both cases this results largely from the use of copper, there is a decidedly greater attraction in that of the English porcelain, by reason of the subtle greenish shade which is apparent with pieces treated with this color.

The individuality apparent in the decoration of Minton is probably accounted for by the fact that its porcelain bodies were not developed until about the middle of the last century. Further, the continuance of an unretarded prosperity in the factory permitted the retention of the same artists. Thus, unlike the other earlier establishments, the artists of which were more or less itinerant, Minton, under the guidance of the men from Sèvres, developed its own school of artists; from the commencement of its production of porcelain it has not been subject to any other influence. Through the ensuing generations the traditions of the famous Frenchmen have been carried on with that care so peculiar to the British adherence to precedent, which has to a large extent accounted for the perpetuation of the fine craftsmanship which still marks the English ceramic arts.

CARE IN REPRODUCTION

Hence we may look for and find with both the ornamental and domestic porcelain of Minton the same splendid painted designs which mark those pieces of Sèvres from which they were taken. And that all the former excellence is maintained is evident from the two vases which were made at the Minton works, from the original pieces in the collection of King George V, at Windsor Castle. With these it might be assumed that the original designer was influenced by the style of an early pilgrim bottle, to which he added certain classic ornament. In any event, no doubt exists of the perfect proportions and graceful outline developed by the modeler. Possibly, however, that desire which we humans have for color may result in more notice being devoted to the splendor of the artistic panels and the *bleu du roi* ground. As with the floral motifs of the Sèvres artists, we have with the Minton pieces that delightful sense of lilting music which always

seems to emanate from the perfect combination of the magnificent colors of Nature's own blossoms.

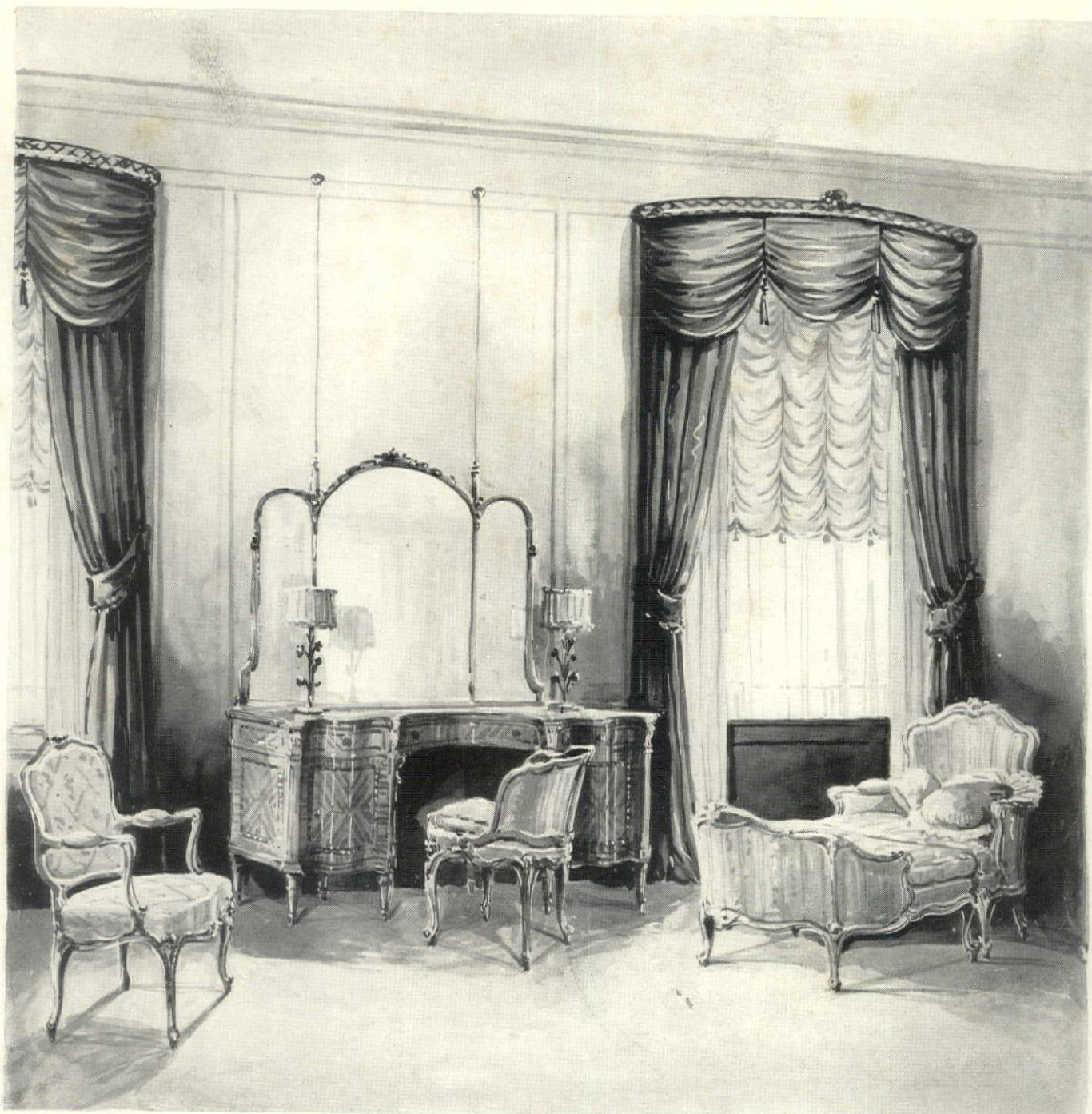
With what might be termed the useful as distinct from decorative pieces, Minton expresses equally delicate charm. Whether with a dainty afternoon tea-set or with a formal dinner service, always the influence of the French artists is outstanding. When the ground colors appear on the rim of a large plate, embellished with finely applied gold garlands and small floral panels, the *tout ensemble* is indicative of that artistry which was Minton's heritage from Brongniart of Sèvres and preceptor of Leon Arnoux. Nor could the refined beauty of the porcelain decorated in the Sèvres manner be better illustrated than by mentioning that even that conservative lady, Queen Victoria, directed Minton to make a service with which the famous blue ground was used. In some instances the neo-classic of the brothers Adam is the guiding motif of the decoration, but here, too, the Minton artists interpret the classicism with all that unconscious grace which adds so much to their work.

RENEWED INTEREST

That attention which American collectors began to devote to European ceramics some years ago was for some time directed to the acquisition of early Sèvres. Gradually the connecting link between this famous porcelain and its English counterpart was discovered, and within the past few years much of the latter has found its way to this country. For the unsuccessful efforts of our prominent families to obtain complete services of Sèvres were largely instrumental in attracting attention to the art of Minton, among the examples produced at the latter factory in recent years being several services now owned by a well-known American collector. Each of these is typical of that exquisite delicacy reminiscent of the celebrated French artists, from whom the motifs are copied. With one the white center is overlaid with gilt embellishments, the rim of the plates having a green ground similarly decorated with gold ornamentation. The latter is arranged in foliated scrolls, enclosing cartouches in which are bouquets of flowers in natural colors. Another of these services is of the more ceremonial type, the decoration being pendant husks and other classical motifs, entirely in gold on a white ground.

Probably the fame which the Minton factory early achieved was due in the first instance to the process known as *pâte-sur-pâte* (paste on paste) evolved and perfected by Solon; later, to the discovery and application of what is known as gold incrustation, bringing further eminence to the factory. It is a somewhat curious coincidence that although both Solon's magnificent art and the gold embellishments are not unlike and are often confused with similar forms of decoration, actually they are in every way different when closely examined. To touch briefly upon the more simple

(Continued on page 134)



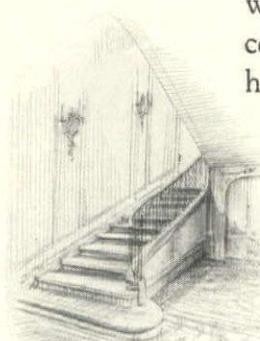
New York Galleries, Inc., Decorators

WALLS in a subdued neutral tone, relieved by a touch of mellowed gold and the vibrant sheen of silken hangings... an alluring contrast, indeed, to the lovely dressing table exuberant with the color of rare cabinet woods. ~ ~ ~ ~

Q The original treatment of the windows, with their delicately carved cornices curved outward to free the hangings from the radiator enclosures,

completes a silhouette which becomes a charming decorative note and a practical solution of the radiator problem as well. ~ ~ ~

Q This interior gives an idea of the countless suggestions revealed at these Galleries... not alone in the antiquities from many lands or the reproductions of historic furniture, but in the manner of their grouping in a series of enchanting ensembles. ~ ~



New York Galleries

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Madison Avenue, 48th and 49th Streets

CABINETMAKERS

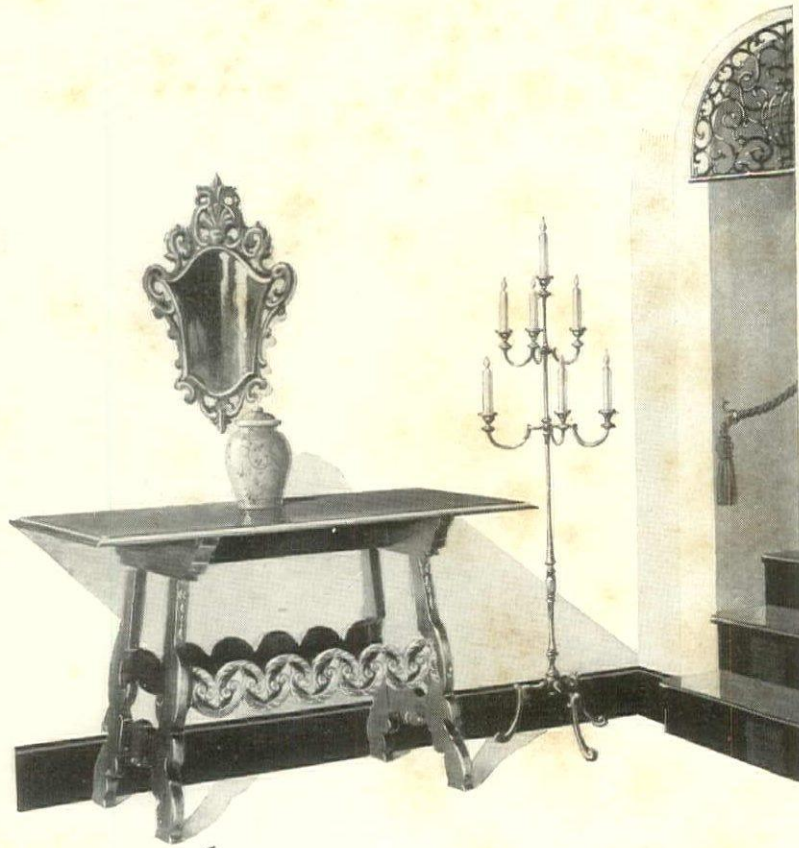
DECORATORS

ANTIQUARIANS

© 1927, N. Y. G.

THE ARBORETUM IN AMERICA

(Continued from page 103)



A single piece can make a room charming

IT is really remarkable what charm a single beautiful piece of furniture can bring to a room. A striking table, a regal secretary, an odd and interesting chair will awaken beauty where only dullness reigned before.

To achieve a real decorative triumph, the pieces you select must be truly distinguished and it is refreshing to find in Hastings creations a character and individuality completely out of the ordinary.

The beautiful table pictured above is a Spanish reproduction in walnut with carved stretchers touched with antique gold. It is of the type without wrought iron, now highly favored. Your dealer will show you this and other Hastings productions.

HASTINGS TABLE COMPANY
HASTINGS, MICH.

Factory Sales Office and Display
Keeler Bldg., Grand Rapids, Mich.

HASTINGS
Furniture

HASTINGS
TABLES
The MARK of
FRED E. HILL
and his associates

A stately Georgian secretary, beautifully adapted to modern narrow wall spaces.

Open shelves for books and a roomy writing compartment distinguish this fine secretary.

the arboretum fell into neglect and many of its treasures disappeared. In 1896 it was purchased by the city of Philadelphia as a public park and recently a committee was appointed to preserve and resuscitate the old garden. The years of neglect have been long and the growing city of Philadelphia has pushed its dwellings and factories around so that the atmosphere is vitiated. The best that can be done today for America's first arboretum is to protect the old relics and, where space is available, plant younger members of the same families. In time this would bring about some manner of rejuvenation.

What on good evidence would appear to be the second oldest arboretum in America has been treated more kindly by the fates. Known as the Peirce Arboretum, it was founded by twin brothers, Samuel and Joshua, of that name, and the planting of ornamental trees seems to have been begun about 1771. The last of the two brothers, Joshua, died in 1851 and the property passed to the hands of his son, who seems to have taken a keen interest in the place. A few years ago it was purchased by Mr. P. S. du Pont and its future is abundantly safe.

A cousin of John Bartram, named Humphrey Marshall, wrote the first American botany and founded in 1773 an arboretum in what is now Marshalltown, Philadelphia. There, today, may be seen many fine old trees including good specimens of the Cucumber-tree, Kentucky Coffee-tree, Sweet Gum, Black Walnut and others. In front of the main entrance to the arboretum the Chester County Historical Society has erected a memorial stone bearing the inscription "The Home and Arboretum of Hamilton Marshall." At least two other old arboreta were founded near Philadelphia, namely: The Woodlands, the old Hamilton Garden, and the Painter Arboretum. The first-named is now a cemetery. The Painter Arboretum is today unkempt and uncared for.

THE NEWEST ARBORETUM

The youngest of American arboreta and one founded on sound practical lines is the Morton Arboretum at Lisle, near Chicago. This Arboretum was founded and endowed by Mr. Joy Morton in memory of his father. "Creating a foundation to be known as the Morton Arboretum, for practical, scientific research work in horticulture and agriculture, particularly in the growth and culture of trees, shrubs and vines by means of a great outdoor museum arranged for convenient study of every species, variety, and hybrid of the woody plants of the world, able to support the climate of Illinois, such a museum to be equipped with an herbarium, a reference library, and laboratories, both for the study of trees and other plants, with reference to their characters, relationships, economic value, geographic distribution and their improvement by selection and hybridization; and for the publication of the results obtained in these laboratories by the officials and students of the

arboretum in order to increase the general knowledge and love of trees and shrubs, and bring about an increase and improvement in their growth and culture."

Mr. Joy Morton is essentially of a practical turn of mind and the foremost object of the Morton Arboretum is to demonstrate by planting in blocks of an acre or more all the different kinds of trees that will withstand the climate in order to find out from their rate of growth, etc. those best fitted for forestry purposes in that section of the country. The area available is over 400 acres. The first plantings were made in April, 1921. Bulletins of Popular Information have been issued since April, 1925 by the Morton Arboretum. From these a good idea of the progress already made can be had. It is surprising how much has been done in so short a time and still more so the rich variety of woody plants found to be hardy in that part of Illinois.

The Shaw Garden at St. Louis has an arboretum as part of its equipment and so, too, has the New York Botanical Gardens and others. A national arboretum at Washington, D. C. is about to become an accomplished fact and one is being planned for the State of California.

FOR PERMANENCE

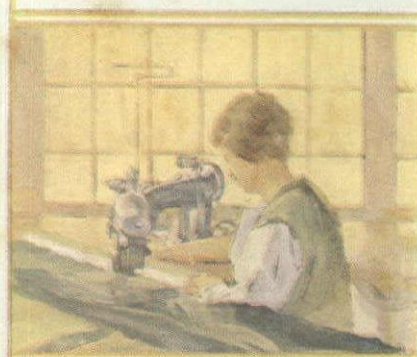
The lesson taught by the early arboreta of this country—and for that matter of every other country—is the futility of establishing them as private hobbies or ventures. The span of human life is too short and the continuity of purpose it affords is not sufficiently long. It is necessary, if arboreta are to accomplish the work it is intended they should, that they be attached to permanent institutions—colleges, foundations or governments. As part of such institutions where continuity of policy and purpose can be enjoyed over a long period of years arboreta are one of the soundest investments a community, a State or a country can make. They influence both the social and moral uplift of communities by demonstrating the beauty of the woods and forests, waysides and meadows, mountains and valleys, not only of the land in which they are established, but of the whole world. They are in truth books in which may be read the story of Flora's Kingdom, books of inexhaustible knowledge set forth in such fashion that all who will, be they young or old, can interpret something.

I have stated that an arboretum is a garden, a garden of trees and shrubs. It is this and more. It is a plant supply station for the horticultural needs of its own region and of the country in which it is located. It is a plant entrepot, an acclimatization field, a general testing station and a clearing house of information on woody plants. It is a place to which travelers, collectors and all interested in plants can send seeds and plant material from anywhere and everywhere and be assured of their being given proper care. An arboretum that serves such a

(Continued on page 136)



Fine ladies had much leisure in the age of chivalry—their needlework was often a lasting artistic achievement



The Dietrich Convertible Sedan

CULTURED women instinctively recognize and appreciate fine work—whether it be the decorator's, the modiste's or the motor car designer's.

The preference such women have shown for Packard cars—not in a few large centers only but in every section of the Union—is a tribute to three particularly well recognized

Packard qualities, beauty, prestige and long life.

For women wish the family car and particularly their own private cars to reflect good taste and discrimination inside and out, to possess a distinguished reputation and, withal, to be of good quality and lasting service.

Woman recognizes a Packard—either Six or Eight—to be

something more than a mere utility. She sees it also as a work of art. Here is necessary transportation made luxurious—and clothed with beauty.

The very needlework, and there is much of it hidden in the soft upholstery of a Packard interior, reflects the pride which Packard women take in aiding to produce the best built car in the world.

P A C K A R D
ASK THE MAN WHO OWNS ONE



The ULTIMATUM:

"This'll be my last week, Ma'am . . .

I WON'T wash in rusty water."

"**B**EAUTIFUL linens you have, ma'am, and pretty dresses and linigree, and I won't be spoilin' them and gettin' blamed no longer for a fault that's all in the water pipes.

"Everyplace else I wash now they have brass pipes that don't rust and streak up the clothes."

~ ~ ~ ~ ~

It is a fact that just about everybody who is building a house nowadays is putting in brass water pipes. Or if they are replacing sections of rusted iron or steel pipe in their present houses, they are using brass pipe that won't ever have to be replaced. And as people are

coming to know more about brass pipe, they are learning that there are several reasons why they should specify Alpha Brass Pipe.*

*All brass pipes are not the same. Alpha Brass Pipe is different from ordinary brass pipe because it contains more copper and lead.

Although it is made from a better kind of brass and produced by a special process, it is sold at competitive prices and is the only trade-marked pipe of its kind. Plumbers prefer it because it cuts cleaner and sharper threads (making leak-proof joints).

It positively cannot rust, and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.

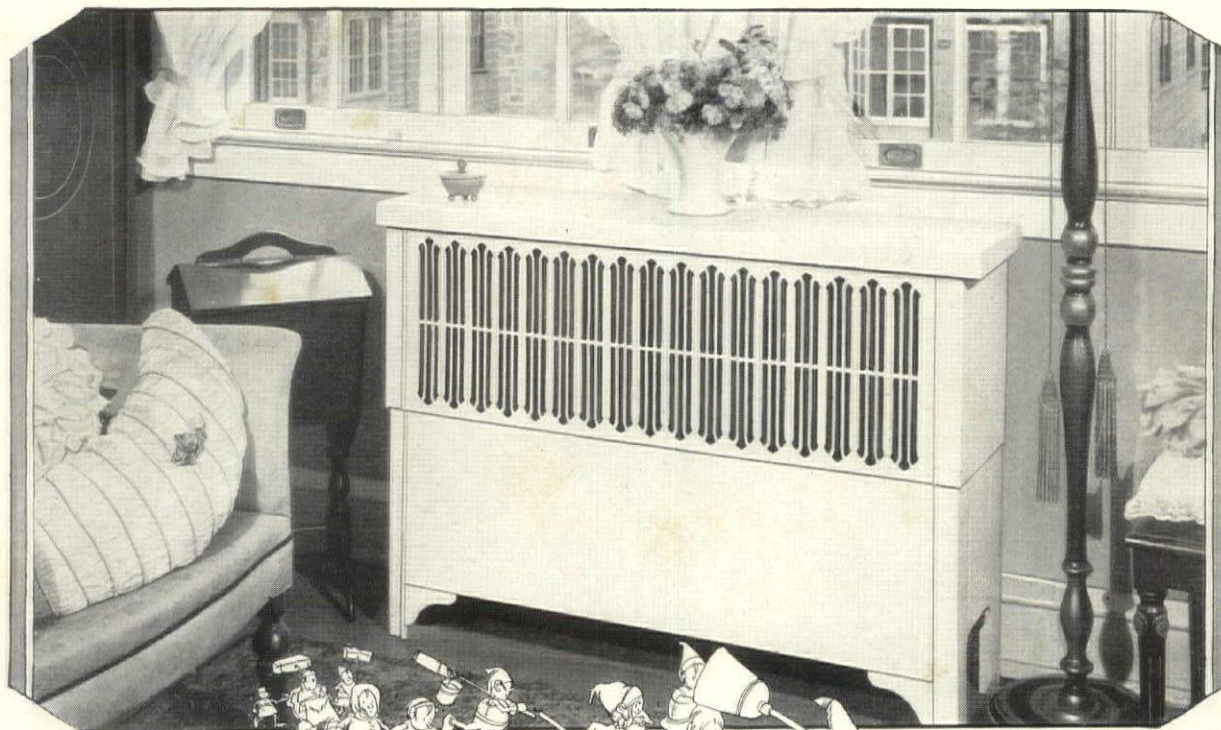
Alpha Brass Pipe is not expensive, either. For instance, in a \$20,000 house Alpha Brass Pipe costs only about a hundred dollars more than the cheapest iron or steel pipe.

ALPHA Brass Pipe

POSITIVELY WON'T RUST



Send for interesting booklet, "Alpha, The Story of a Water Guide." Address: Chase Brass & Copper Co., Waterbury, Conn.



Better *than* an army of little cleaners

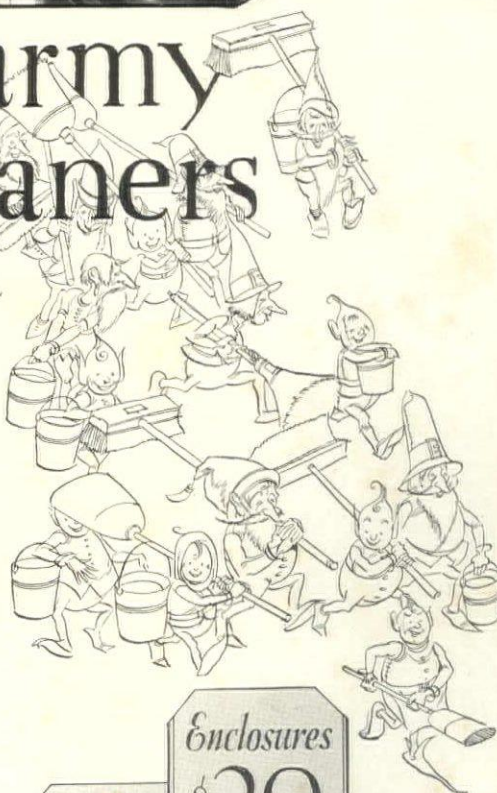
THE big surprise in home furnishing today is still to find, standing awkwardly against the wall, an *uncovered radiator*. A piece of heating equipment in the living room! Neglected bare a smudge of dirt behind it which simply can't be cleaned.

Better than an army of little cleaners for walls and draperies are Mullins Radiator Enclosures and Shields. They *keep the walls clean* by drawing in cool air at the base of the radiator and deflecting the warm air *outward* into the room, *away* from the walls. Madame's pretty draperies of loveliest hue, the furnishings chosen with so much discrimination, all are protected from the destroying dragon of DUST.

Instead of ungainly masses of cast iron, your radiators become really handsome additions to the beauty of the room ensemble. Humidifying pans under the lids add life-giving moisture to a too-dry atmosphere—and with actually less heat, the room becomes more comfortable.

Mullins Enclosures and Shields are sold by retail stores at surprisingly reasonable prices, far less than has been the average heretofore. They are in three lovely furniture finishes: Mahogany, Walnut, Old Ivory. Standard sizes are available to cover radiators of every size.

Visit your local store and see these beautiful Mullins Enclosures and Shields at once. Mullins Manufacturing Corporation, Home Furnishings Division, Salem, Ohio.



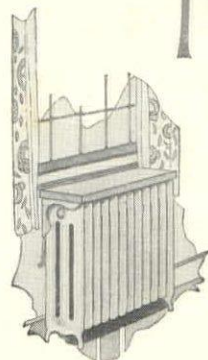
Enclosures
\$20.
and up

Shields
\$7⁵⁰
and up



MULLINS

RADIATOR ENCLOSURES AND SHIELDS

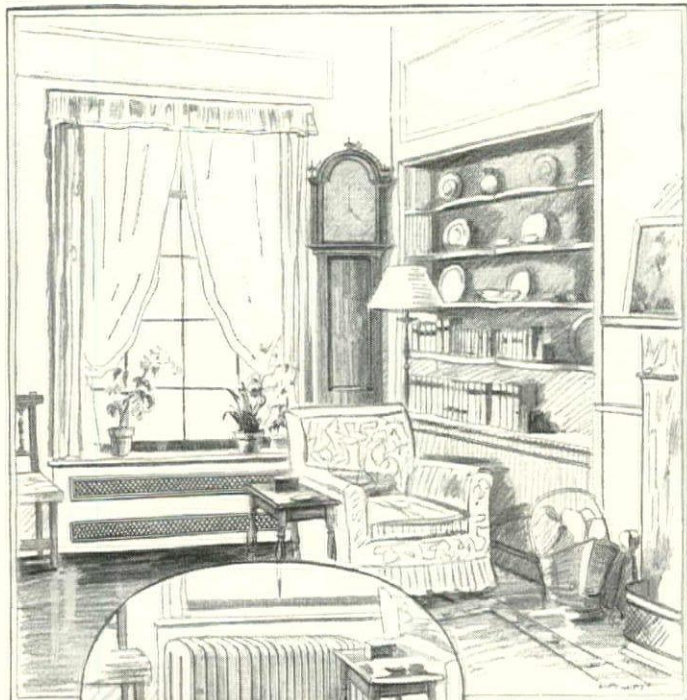


Home Furnishings Division
MULLINS MFG. CORPORATION, Salem, Ohio

Please send information and prices of Mullins Radiator Enclosures and Shields.

Name

Address



ROBRAS 20-20 RADIATORS

Improve the Appearance Of Almost Any Room

Robras 20-20 Radiators are out of sight, in the wall, under the windows. They give off as much heat, yet occupy none of the space usually occupied by the radiator.

They are designed to be concealed in the wall, in recesses as shallow as two and a half inches. Two inconspicuous grilles alone betray their presence.

Robras 20-20 radiators are only one fifth the weight of equal old fashioned radiators. As they are made of brass, a splendid conductor of heat, they give off useful heat almost as soon as the steam is turned on. They can't rust and so never need painting.

Freezing can't harm them.

You will want to know all about these modern radiators. An inquiry on the coupon below will bring you an interesting book.

**ROME BRASS RADIATOR
CORPORATION**

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New York

Send me full
details about
the ROBRAS
20-20

H. G. 1-23

Address

Name



Tebbs & Knell

The war memorial at Pratt Institute, Brooklyn, N. Y., takes the form of a flag pole and surrounding bench, a design that many communities might emulate. J. M. Howells, architect; W. D. Paddock, sculptor

TOWN BETTERMENT

(Continued from page 105)

back to those examples of Europe, living monuments to the artistic skill of planners of a few centuries ago, to look to the older countries for precept and to learn at their feet. This we have done to our advantage. We now find creeping into the text books on city planning of other countries many instances held up to view of the fine work planned and executed in the newer cities of America.

City planning has become a legalized fact in the majority of the States of the country and in many the appointing of a city plan commission has become compulsory, although, to our regret, there are still a number of these who, for one reason or another, are suffering from acute inertia. New cities are springing up out of the prairies, along the seacoast, footing the mountains, planned and executed to offer the most in commercial, industrial and living or recreational advantages to those who will populate them.

It is comparatively simple to plan a new city, a high-grade subdivision, properly restricted and scheduled for development during a period of future years. It is a far greater task and a more serious one to take that city which has grown rapidly in every direction with no definite plan or reason. In such a case replanning is necessary at great expenditure, which, however, is returned not only in greatly increased land values, but in finer living conditions.

City planning is, in brief, the design of a city whereby are determined boundary lines for streets and parks, sites for public buildings, civic centers, zoning districts and plans made for transportation. Each park, playground, memorial or community house, designs of street lights and sign boards,

traffic towers and trolley shelters—each individual project has its place in city planning, as a unit of the whole plan. A comprehensive plan may span three, ten, fifty or a hundred years, but each year carries out its link of the program for the execution of constructive parts, each one fitting into the completed pattern.

In each city so planned it is usual to appoint a city plan commission consisting of from five to eleven men, according to the size and demands of the community. This commission should include among its members certain city officials and will act in an advisory capacity to those city departments which are responsible for carrying out the program from year to year. It is through them that a study is made of local conditions and needs, usually through a survey of the city; that the financing is arranged; and that the projects are individually and collectively brought before property owners. It is their affair to keep in constant touch with the situation, seeing that each part of the plan is carried out in its proper place.

According to a recent survey there are now twenty-seven States active in city planning, and in sixteen other States there is shown a decided interest in the movement. At the close of the year 1926 there were reported over 500 zoned communities in the United States representing approximately 60,000,000 population, or 55% of the total population of the country. In 1916 there were only six cities upholding zoning with a combined population of less than 6,000,000 people. It is also reported by the National Conference on City Planning that the close of 1926 showed over 300 official local planning com-

(Continued on page 142)

// Les Gazelles au Bois //

*A new damask with the spirited
beauty of modern wrought iron*

THE INFLUENCE of the fascinating iron-work produced in France today is seen in this striking damask "Les Gazelles au Bois."

Like wrought iron are the gracefully scrolling vines, the isolated flowers woven in black. And delicately silhouetted gazelles are clear-cut against the ground of lacquer or green.

This damask was designed and executed by Schumacher. A pattern of rare unity, it is admirable for wall hangings, portieres, draperies, and it makes a delightful screen. Or it

may be used effectively for covering furniture.

Modern designs and weaves, authentic reproductions and adaptations from the great periods of the past—fabrics for every decorative use are found at Schumacher's.

These may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples selected to fit your particular requirements can be promptly obtained by them.

How you can, without additional expense,

have the services of an interior decorator is explained in our illustrated booklet, "Your Home and the Interior Decorator."

This book will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. E-1, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco and Grand Rapids.



A WALL HANGING made from this Schumacher damask is exquisite in itself, and as a background it is worthy of the finest objects. The damask comes in two color combinations—gold gazelles on a green ground, gold gazelles on a lacquer ground.

F-SCHUMACHER & CO.

THE TASTE FOR ANTIQUES

(Continued from page 81)

fully mounted that one may easily attribute them to the workers of the Middle Ages, of whom surely they are most worthy successors. It were difficult to call such pieces "fakes"—one might better apply the term *pastiche*, for such furniture was built rather in a spirit of continuation than imitation by makers who came into existence too late but who executed with all the art, if not quite the technique, of their distinguished predecessors.

Be that as it may, the general directives had been given: literature took up the trail, and already the novelists began to turn towards the Middle Ages and the Renaissance, which they exhumed from the dust. It is easy to recall the vogue which Walter Scott's historical novels had in England—and almost immediately afterward, in France, Victor Hugo's plays: *Hernani*, *Marion Delorme*, *Lucrèce Borgia*, *Angelo*, *Tyran de Padoue*, *Les Burgraves*, etc. But the most considerable influence of all was that exerted by the novel *Notre Dame de Paris*. That evocation of 15th Century proceedings obtained amongst all classes a most unheard of success. Its picturesque character, the bright color and the brutality of those mediaeval days corresponded exactly to the tendencies of *La Littérature Romantique*. The novels and the dramas of Alexandre Dumas père, *Les Trois Mousquetaires*, *Tour de Nesles*, and many others, charmed and delighted the popular mind. The Moyen Age and the Renaissance proceeded to have a most astounding revival, and everything that sprang from them had immediate popularity both in the world of fashion and the world of art. The date when *Notre Dame de Paris* made its appearance (1831) may then be considered as the starting point of public infatuation for works and trinkets of days long gone by.

VIOLETT-LE-DUC

At that time Viollet-le-Duc was seventeen years old, the age of first enthusiasms. Following hard upon the footsteps of the great poet he undertook investigations which assumed a more precise, almost scientific character. He tried to make a more exhaustive study of that Moyen Age about which so much was being said, so little really known. In a word, he was the founder of a "school". His disciples and other eager seekers for knowledge formed themselves into a group about him, as did the "imaginatives" about Victor Hugo. As early as 1833 they renewed Alexander Lenoir's idea and dream of founding a museum wherein should be installed the national antiques of France.

It required a whole decade to arrive at a result. At length in 1843 the *Musée de Cluny* came into existence, enriched from the very moment of its birth by the Dusommerard collection, which contains fourteen hundred objects.

From then on the official example had been set, and similar collections were organized all over the country. The influence of Romanticism continued to be felt; the innumerable

trinkets that were raked out of all the old provincial garrets began to find a market, thanks to their picturesque, curious and sometimes strange fascination. A word, most particular to the period, indicated what one expected of them: they were called "curiosities". They were supposed to awaken the imagination. The organizers of this first Museum do not hesitate to go the very limit in this line; little do they care about exactitudes, truths or even likelihoods. Without the slightest hesitation they calmly take a panel of one period, a panel from another—a bit from this country, a bit from that—the districts and the periods are all joined together indistinctively by a cabinet maker and thus are produced a *crédence*, a *prie-Dieu*, a door, a bishop's throne; any number of decorative pieces all very pleasing to the eye, but which, alas, belong to neither the Moyen Age nor the Renaissance, and are neither French, German nor Italian while at the same time they are all three.

ADDED ATTRACTIONS

Nor is that all! In order that this furniture made, as it were, to order, might become more suggestive, more attractive, there seemed to be no reluctance in attributing it to the illustrious persons to whom it is said to have belonged, or who made use of it under such and such historic circumstances. In going through the first catalog of the Cluny Museum, among the nomenclature of the different objects on exhibition one might read the most fantastic designations.

"A Chess set belonging to St. Louis, made of cut crystal, encrusted with precious stones."

No! No! and No! St. Louis had been dead for centuries when these pieces (an extremely beautiful set of chess men) were put together and remounted with various disparaging elements.

"Francois Premier's bed, whose four columns represent four knights carved out of solid oak."

Again no! A bed put together under the reign of Louis Philippe, with pieces that date from Henry III, others from Henry IV, and still others (these the oldest) from the time of Henry II, who himself only mounted the throne after the death of Francois Premier, his father.

"A pair of heavy gauntlets which have perhaps shaken the hand of the Duchesse de Guise."

"A Venetian mirror which the Medici brought with them to the Court of France."

"The knife which carved the deer at the banquet given after the crowning of Charles Sixth, at Rheims."

All this is pure imagination, since indeed those mirrors, those gauntlets, those hunters' kits, while authentically antique, come from heaven knows where, and present no individual characteristics that permit linking them to any of the historic or legendary events to which the whimsical author of their histories attached them.

(Continued on page 132)



The Perfect Servant

THIS Electric Maid is the perfect servant—never tired—never sick—never takes a day off—never "gives notice."

It does everything that takes time and muscle. Mixes bread and pastry doughs—beats eggs, icings, candies—mashes potatoes—whips cream—strains fruits for butters and sauces—sieves vegetables for soups—slices vegetables and fruits—chips ice—blends mayonnaise—freezes all frozen dainties.

For Mistress or Maid

Whether you do your own work or employ a maid, you will find KitchenAid priceless. It takes the backache out of meal preparation for yourself—it makes your maid more contented and efficient, promotes sanitary methods.

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KitchenAid is a group of perfect food-preparing appliances assembled in an electrical unit. Attaches to any light socket. Costs 1c an hour for current.

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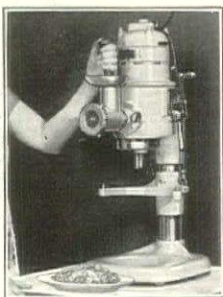
Street.....

City.....State.....



Slices vegetables and all firm fruits, uniformly, thick or thin, and with amazing speed.

Grinds your own sausage, spice to taste. Chops meats for loaves, or grinds it for sandwiches, croquettes, etc.



Chips the ice and freezes ice cream, sherbets and all frozen dainties, deliciously, without hand cranking.



Make Your Kitchen as *Beautiful and Lasting* as the House Itself

Well-known homes the country over have kitchens completely equipped with White House Units. The cost is only a trifle more than the cost of old-fashioned wood installations—and the saving on replacement makes the White House Kitchen an exceedingly profitable investment.

White House Units—made entirely of *steel*—are fire resisting, moisture proof and germ proof. Three coats of baked enamel make them sanitary and easy to keep spotlessly clean. Any space may be filled simply by combining standard units. We will be pleased to furnish without obligation, sketches and estimates to fill your spaces and requirements.

You are cordially invited to visit our spacious new showrooms where many combinations of White House Units, both for large and small homes, are on display.

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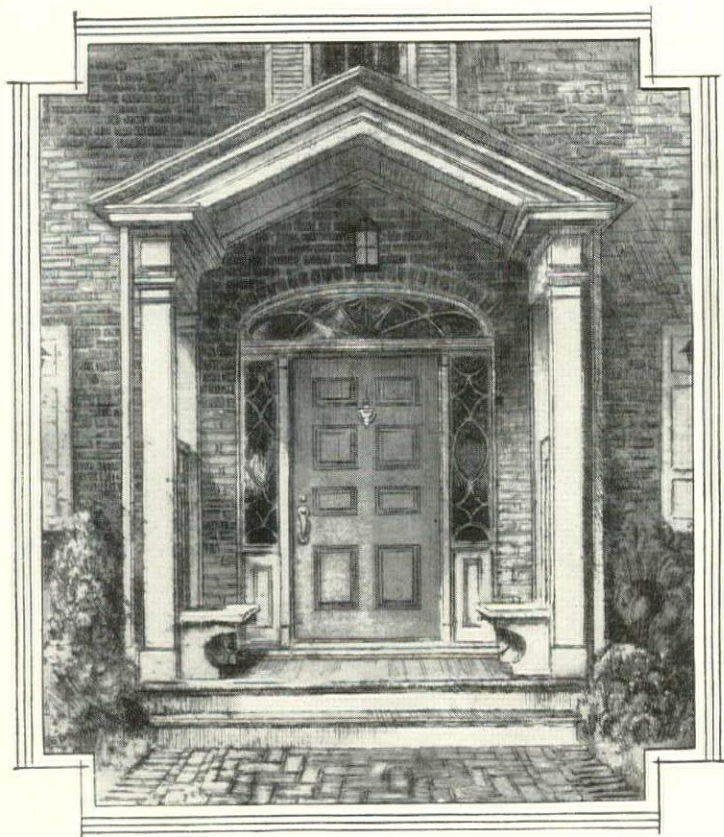
101 Park Avenue

New York City



Residence of Benjamin I. Ward at Englewood, N. J. Lewis Bowman, architect. Showing a corner of the bright, well-arranged kitchen, efficiently equipped with White House Units.

The **WHITE HOUSE** *Line*
TRADE MARK
is made of Steel!



When Wm. Penn chose hardware for his famous urban home

WILLIAM PENN'S town house is preserved in Philadelphia. We find that this Quaker, among other vanities (such as shoe buckles, periwigs, and an overmantel on the chimney piece), used brass hardware on his front door.

The doorway above is illustrated with solid brass hardware designed in the urban Colonial spirit by Sargent & Company. In all, there are twenty-seven different standard Sargent designs of solid brass or bronze hardware for Colonial houses, that give one a pleasing variety of choice.

We will be glad to send on request the complete list of Sargent designs for all types of architecture, in our book, "Hardware for Utility and Ornamentation." Let your architect help you choose pieces for your home. Sargent & Company, *Hardware Manufacturers*, 31 Water Street, New Haven, Conn.

SARGENT
LOCKS AND HARDWARE



Escutcheon No. 7876HC Door Handle No. 3961 Door Knob No. 1822CB



Grant

Located above a living porch, this sleeping porch is fitted with casement windows which allow the prevention of direct drafts. The residence of Carter Hall at Glens Falls, N. Y. Tooker & Marsh, architects

PLANNING THE SLEEPING PORCH

(Continued from page 87)

sleeping porches there are methods of treatment which are appropriate—paint; certain kinds of composition; or wall papers, plain or figured, such as are used for bathrooms and kitchens; or even ordinary wall papers, provided they are suitably protected by glazes which render them washable and therefore proof against moisture.

Furniture for a sleeping porch may be almost what one will. Nothing could be more appropriate for such use than the reed or wicker pieces made for use upon verandas and terraces, although of course the simpler forms of painted furniture are excellent for use in many places, and nowhere, perhaps, more in good use than on a sleeping porch. The use of color which painted furniture makes possible adds a particularly pleasing note to a setting which by its very nature must be simple to be in keeping.

One of the most encouraging features of modern life is the widespread

and constantly growing tendency toward living as much as possible in the open. This of course has been aided powerfully by the use of the motor car, which with its swift covering of distances often renders possible for city workers a life in the depths of the real country, and the use of sleeping porches and their now being built almost everywhere indicate an even widening appreciation of the benefits which open air living affords.

Those who believe it best to have the sleeping porch enclosed by a series of windows, may well consider the advantages of glazing with a recently perfected window glass which admits the ultra-violet rays from the sun, instead of excluding them as do the usual types of glass. These ultra-violet rays are an invisible portion of the sun's emanations which have long been recognized as containing decidedly beneficial properties when applied to the human body.

TILES FROM OLD MEXICO

(Continued from page 114)

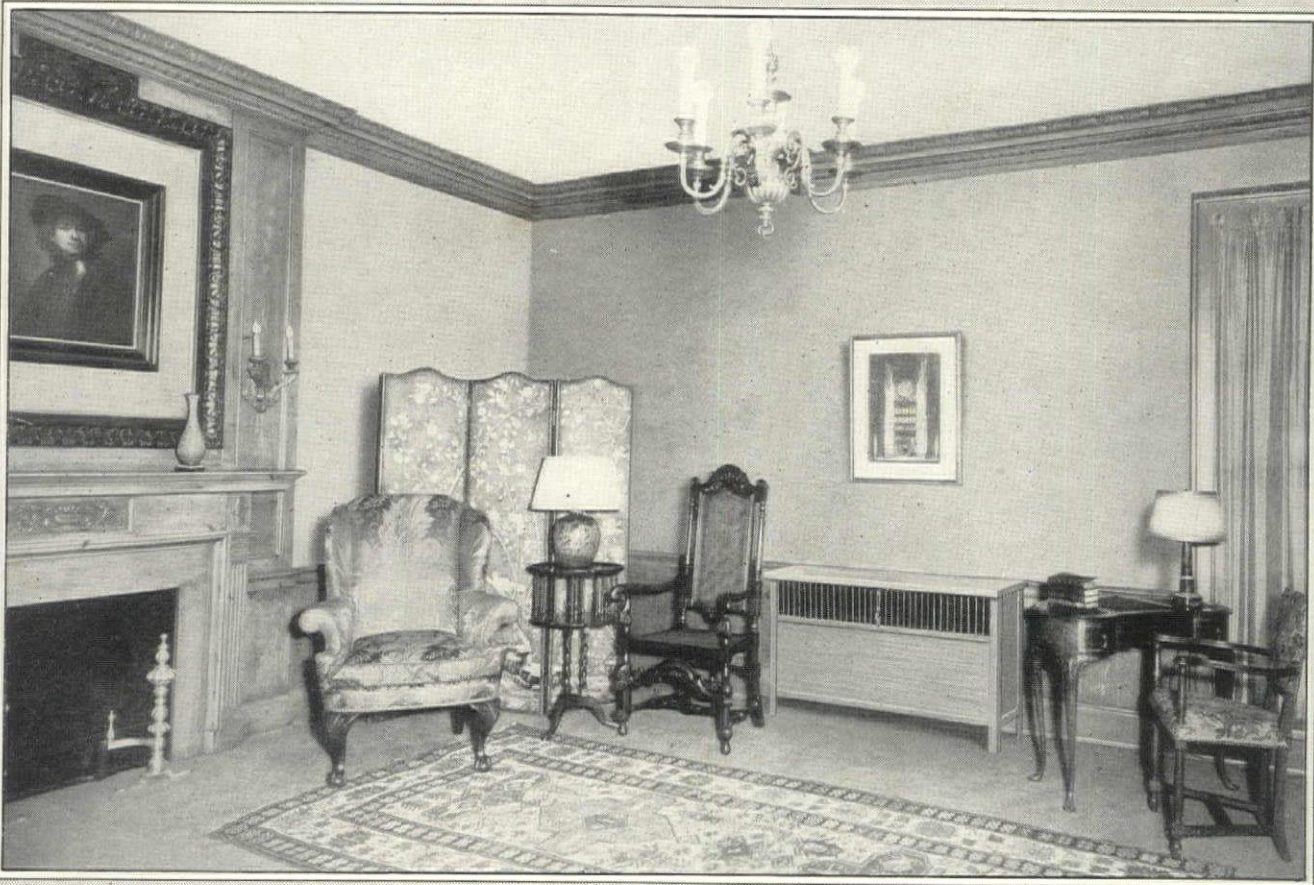
These are known as Mexican Azulejos de Guanajuato and have an undeniable charm due to their pleasing but subdued coloring and the extreme simplicity of the designs which are, of course, painted free-hand.

Some very interesting tiles have been made, adapted from the Guadalajara type of pottery, for use in the house of José G. Zuno, former Governor of the State. This is an individual idea which can be most successfully developed. This type of pottery is the evolution of the most pure and native art after three hundred years of Spanish influence and can be directly linked with pre-Hispanic art. The palette is of two general keys: one, earth browns, sienna, ochre, black, with blue and

white; the other, gray, brilliant blue, white and black.

A collection of these various Mexican tiles will be included in the Exhibition of Mexican Fine and Applied Arts to be held at the Art Center in New York in January, and later will be on exhibition in other large cities of the United States under the patronage of the Rockefeller Foundation.

This is the first of several articles by Mrs. Paine on the tiles of both hemispheres. The series will comprise a review of the world's output of these highly decorative units together with suggestions for their most appropriate uses. The second article will appear in an early issue.—EDITOR



Today

HEAT CABINETS INSTEAD OF RADIATORS IN THOUSANDS OF HOMES

THEY'RE everywhere today — these modern Trane heating units which make radiators unnecessary and provide even greater heating comfort. But you must look carefully in a room to find them, for, unlike bulky radiators, Trane equipment does not force itself upon your attention the moment you enter. Trane Heat Cabinets, finished like fine furniture in any tone or grain, blend perfectly with the room ensemble; Trane Concealed Heaters are completely hidden between the walls.

Architects and interior decorators are so enthusiastic over this



Trane Heat Cabinet for your kitchen.



Trane Concealed Heater for your bathroom.

new freedom in arrangement that a room is no longer up to date without Trane equipment. Instant control with the damper grille brings equal delight to those who think first of comfort.

Trane Heat Cabinets and Concealed Heaters are not hidden or recessed radiators, radiator shields or screens, but an entirely different type of heating unit with a patented copper heating element. They may be installed on any make of heating system ordinarily employing radiators. For greatest satisfaction, connect them with a Trane Vapor System and install Trane Traps and Valves.

Write for free booklet on modernized heating. Mail the coupon.



HEAT CABINETS **TRANE** CONCEALED HEATERS
PUMPS AND HEATING SPECIALTIES

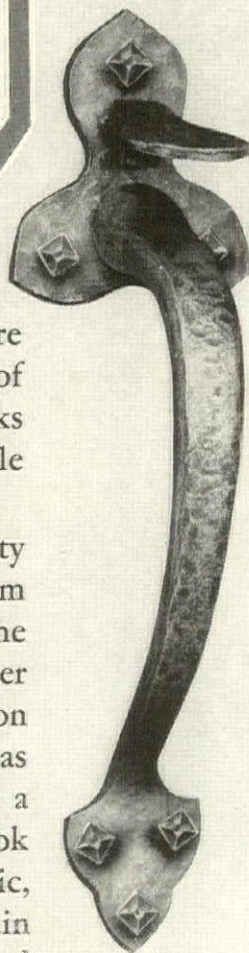
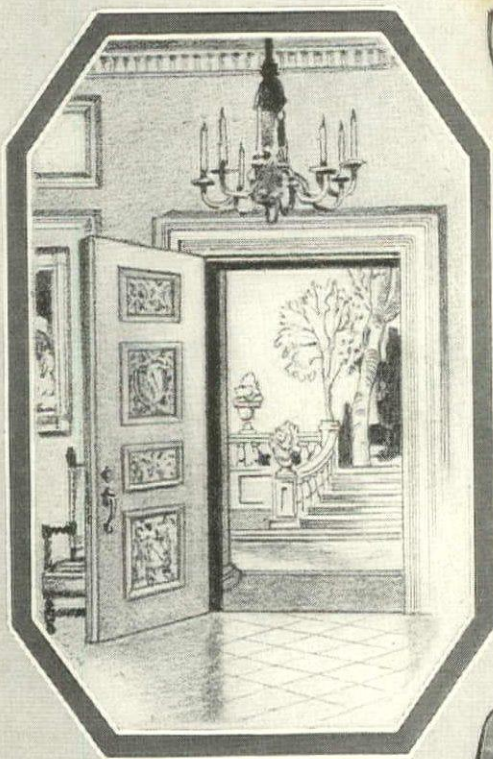
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There is a distinct pleasure in discovering just the style of builders' hardware that looks best on your door. Let Yale help you.

You will find a wide variety in the Yale line, ranging from the extremely simple to the elaborately ornate. And after you have made your selection you will find that Yale has not only supplied you with a product that is pleasing to look at, but one whose intrinsic, built-in quality will remain evident through long and continuous use.

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HOUSE & GARDEN'S BOOKSHELF

DECORATIVE MOTIFS OF ORIENTAL ART. By Katherine M. Ball. New York: Dodd, Mead and Company.

ANOTHER delightful book has been added to our shelves and to that special corner where we seek light on the often mysterious subject of what the Oriental really means when he perpetually repeats the decorative ideas of his ancestors. For he uses them as deliberately as we use the alphabet, without a suspicion that they ever can be discarded.

It was a labor of joy—this book—as everyone knows who has ever yielded to the lure of Chinese and Japanese art and ornament. Frankly interpretative, and charmingly illustrated, it brings all the order and tabulation possible to a subject so often subtly and inextricably interwoven as to require both a poet and a philosopher to elucidate.

The point of view is accurate, giving full value to the derivative arts of Japan and Korea as well as to the primary Chinese sources. It is especially welcome on this account, because China has so largely absorbed the interest of art and beauty lovers that the Japanese and Korean interpretations of Chinese art motifs have often been neglected. A glance at the chapters will show what selection has been made and what emphasis placed on the different motifs, all of them animals: The Dragon, Tiger, Phoenix, Unicorn, Tortoise, Lion, Elephant, Bull, Horse, Deer and Goat, Monkey, Boar, Fox, Badger and Bear, Cat and Dog, Hair Squirrel and Rat, Serpent, Toad and Frog, Sea-Floor Life, Fish, Crane, Falcon, Peacock, Cock, Water-Fowl, Crow and Snowy Heron, Cuckoo and other Birds, Bat and Butterfly, Dragon-Fly and other Insects.

Of all these animals none appeals to the Westerner for sheer beauty in decoration as does the Phoenix—the Fung Hwang, the Japanese Ho-Ho Bird. This superb and stately creature is majestically displayed on innumerable objects of art and adornment. Many interesting legends and writings are preserved of this transcendent bird, none more beautiful than that quotation from Shang Li T'ien Wei—"When the world is at peace, the singing of the feng is like the tolling from a temple."

In reading the book, especially the chapter on the Dragon, the Phoenix, the Unicorn, and the Tortoise—under which headings are collected quite a mass of ancient traditions regarding the symbolic meanings of these mythological creatures, we are reminded of a prophecy made a few years ago by Mr. Suez when Chinese Consul at New York. In speaking of the untouched archaeological treasure lying buried beneath Chinese soil, he said that when the Chinese should become sufficiently enlightened in the mass, to permit the free building of railroads, the necessary digging would bring to light some astonishing remains, among which he forecast the possibility of "the missing link" which Darwin assiduously sought. Some time after this prediction, made to us personally, Roy Chapman Andrews made his historic discovery of dino-

saurs in China, evidence that the Chinese Dragon may be a carefully preserved fact rather than a fancy. Who knows but the fabulous Fung Hwang may have been the result of a conscious effort to preserve a prehistoric fact! This book is a mine of well collected data.

G. G. G.

WORMS IN FURNITURE AND STRUCTURAL TIMBER. By John Girdwood. New York: Oxford University Press, American Branch.

SCRATCH, grind, crunch—my mind snapped out of the pages of the de luxe edition of *La Dame de Monsereau* written in the beautiful facile French of Dumas to attention in one of the most artistic drawing rooms in New York City. The un-Gallic ejaculation: "For the love of Mike, what's that!" came to my lips; for above the hissing and crackling of the big wood fire, the sharp scratch, grind, crunch, continued. First I thought it was a burglar. Then I thought it was a mouse. I investigated. Wandering about the large room I finally traced the sound to a magnificent walnut table. A long examination disclosed the fact that the sounds were coming from *inside* the solid thick top, from the legs, sides, feet. The table was a veritable sounding-board—had awakened to life suddenly, a life which meant its death, for worms were devouring it, boring noisily into its every member.

Panic seized me. I had been left in charge of the extremely valuable contents of the home of a relative during his absence, and this splendid table, a treasure—a museum piece—was disappearing, particle by particle. This table was more than a piece of cabinet work, it was a rare masterpiece of art. In the center of its top was an oblong cartoon of etched ivory and mother-of-pearl depicting the feast in Simon's house with Mary wiping the Saviour's feet "with the hairs of her head"; the servants bearing in dishes of all kinds with flagons of wine; the figure work superb, the men showing bold muscular development in the perfect style of the Renaissance. A medallion of the Saviour at one side of the cartoon, engraved in mother-of-pearl, was balanced by a similar one of Mary at the other end. Designs of graceful scrolling in fine brass wire hammered into and flush with the surface of the wood; a wide border of fruit and flowers around the table's edge in etched and colored mother-of-pearl; a unique example of such unusual work that there were but two other pieces known and these small.

There was I, helpless before an army of impudent worms, literally eating up this treasure before my eyes. On the feet of the table and on the parquet floor were little dust heaps, the pulverized remains of the parts already destroyed.

A telegram to California: "The worms are destroying your Italian Renaissance table. Help!"—brought the same answer given by John Girdwood in his valuable treatise, the fruit

(Continued on page 160)



All-Weather Cabriolet

It has been so wisely said that minute attention to detail makes perfection. This truth is admirably illustrated in the Lincoln All-Weather Cabriolet. Even to the smallest detail this richly appointed car offers the very utmost in motoring satisfaction.

Its interior fittings and appointments achieve a standard of comfort and convenience worthy of the satin-smooth performance of the precision-built Lincoln. The driver's compartment permits either Enclosed Drive or Town Car effect.

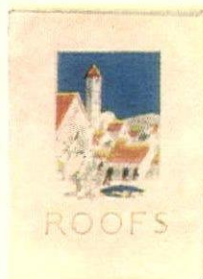
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BEHIND these sparkling panes there are always hospitable warmth and comfort. Crittall Casements offer you all the charm and beauty of antique leaded glass combined with absolute protection against inclement weather. *Guaranteed* wind and weather tight, without weatherstripping, they keep your home cozy even on winter's severest days.

Ask your architect to show you how well

Crittall Casements harmonize with the home you are planning and how easily they may be draped, screened and cleaned.

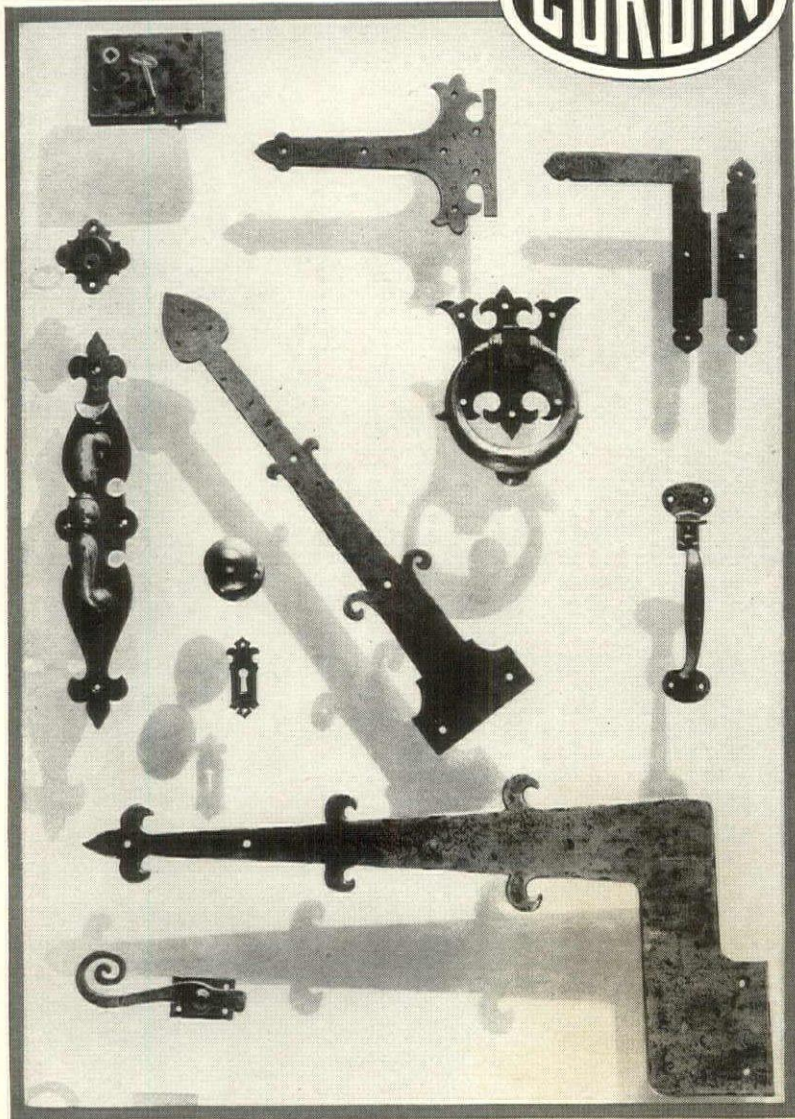
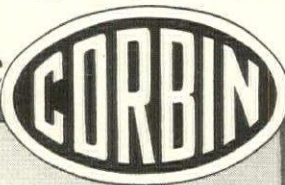
Let us send you our catalog, illustrating their use in homes of every architectural type, explaining how truly economical they are when long life and genuine satisfaction are considered.

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EARLY ENGLISH HARDWARE

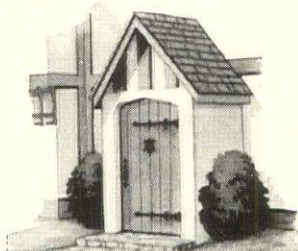
by CORBIN

IF your home is to be a bit of Old England transplanted, give it that essential touch—the touch of staunch and sturdy Early English hardware made by Corbin.

Handles and hinges, knobs and knockers, locks and latches—all reproductions of old originals. Complete hardware equipment—architecturally correct—the right and needed item for every door, every window, every cupboard, every shutter. All authentic. All rust-proof. All Good Hardware—Corbin.

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Early English hardware by Corbin is fully illustrated and described in Booklet K 522. A request to Department H-1, P. & F. Corbin, New Britain, Conn., will bring a copy to you.



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The American Hardware Corp.
Successor

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HARDWOOD FLOORS

(Continued from page 104)

ful oak for the manufacture of furniture, interior trim and flooring.

Flooring of fine grain and smooth texture is naturally the most beautiful. These two factors also influence the perfection with which a floor is made, by determining the ease with which the wood can be kiln dried, its working qualities, the nicety with which it can be laid and the way it takes a finish.

A room laid with flooring that is all made from timber grown in regions where growth conditions are the same will be more uniform in color than that which came from trees whose growing conditions greatly differed. Similarly, wood from trees which grew unevenly cannot be as uniformly dried and hence gives rise to trouble in the flooring because of the variance in moisture content of different boards. Unevenly textured wood has more of a tendency to warp than smooth; and large figured, rough textured wood will not finish well.

STRIP FLOORING

Strip flooring comes in varying lengths and is more widely used in homes than parquetry block and herringbone patterns, which are obtained in even lengths.

The width of flooring selected is largely a matter of personal preference. Thickness is a more important factor. For new floors in new buildings, the owner should insist on the $13/16$ " thickness. The thinner of the two usual thicknesses, the $3/8$ ", is for use over old floors, where sufficient strength is already taken care of. The widths of $13/16$ " flooring are $1\frac{1}{2}$ " and $2\frac{1}{4}$ " and for $3/8$ " thickness $1\frac{1}{2}$ " and 2" widths may be obtained.

The rough boards from which flooring is made must be reduced in kilns from about twenty per cent moisture content to eight per cent, as in practically all woods to be used inside the house. This prevents warping, splitting and other difficulties in the finished product, but only so long as the wood is kept dry. The painstaking care of a manufacturer goes for naught if the flooring is permitted to take on moisture. He watches it zealously, stores it in heated warehouses, and keeps it dry in transit. The dealer is likewise careful lest the flooring take on moisture. Flooring should not be brought to the new house until the windows are in, the plastering quite dry, and the building otherwise practically completed. Some contractors heat the house for a few days before laying the finish floor, although the subfloor, of course, has been laid for some time.

It is therefore important that after the floor has been laid, it is never allowed to become water soaked. An instance may be given here to show the importance of keeping the floor dry. The owner of a beautiful home bought excellent flooring, and supervised its laying himself. He seemed pleased with the result. Shortly after it was completed, he was horrified to see that the floor looked like numerous humps on the backs of so many camels. He had overlooked the effect of whitewashing the ceiling and walls of the

basement below, which he had ordered done. The process of soaking is one that no wood can possibly undergo successfully. So this new floor had to be entirely re-laid.

In this case the result was not directly due to the effect of the water or whitewash on the flooring so much as its effect on the subfloor, which swelled beyond its maximum allowance for expansion and pulled the flooring above it this way and that.

A good quality of damp-proof building paper should always be laid above the subfloor, between it and the finish flooring. The subfloor and the finish flooring should never be parallel. A builder of my acquaintance laid his subfloor parallel instead of diagonal to the walls, and of course the finish flooring ran in the same direction. When told that this was not the best practice, he declared that he knew his business and none needed to interfere with it. In time that finish flooring will very likely be pulled or twisted out of shape when the subfloor begins to shrink, unless the subfloor dried uniformly with the finish flooring, which is certainly doubtful.

Flooring is made slightly more narrow on the back of the piece than on the face so that the surface will fit more closely and the backs will not hold the faces apart. Among the main reasons for the hollow-back in flooring are its affording distribution of stress on the floor and in providing proper ventilation and circulation of air, thus evaporating moisture and keeping the flooring dry. The pieces of the subfloor are ordinarily laid about one-quarter of an inch apart to allow for a certain amount of expansion.

PARQUETRY

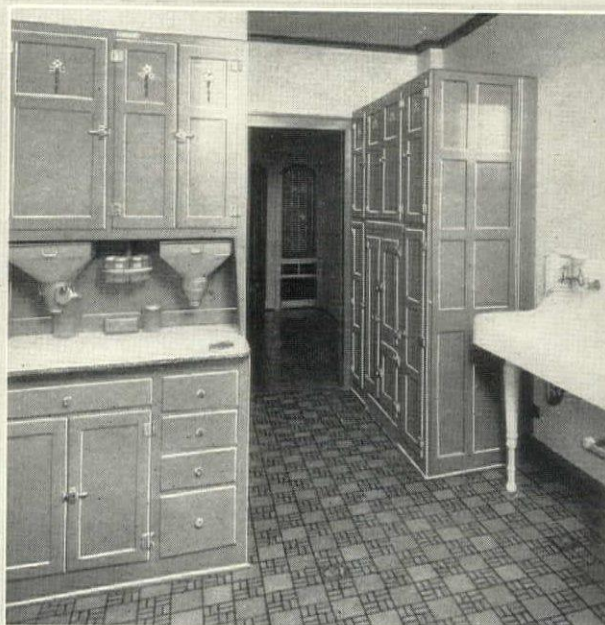
In parquetry the ends are not tongued. Both ends are grooved instead of one being grooved and the other tongued, and slip tongues are used. These come with the flooring bundles and are merely rounded sticks which are fitted into the grooves to hold the boards close together. Their substitution for the ordinary tongue makes possible the attainment of several desirable patterns, such as the block and herringbone.

Parquetry comes in bundles of even-length pieces. Each row is ready to be laid, its pieces having been selected for color and even shade at the factory, where experts called toners place the pieces together, with an eye to their similarity of figure.

Flooring is blind nailed. The nails are not seen because they are driven at an angle at the point where the tongue and full thickness piece come together, and they are therefore covered when the tongue is fitted into the groove. In strip flooring each piece is tongued and grooved, with the tongue at the opposite side and the end from the groove.

In the laying of a floor, a space of about half an inch is left between the baseboard and the flooring, all around the room, thus allowing for a reasonable amount of expansion should the flooring take on moisture. Strips of

(Continued on page 148)



© 1928, The H. M. C.

Winning builders everywhere the new complete Kitchens *by* HOOSIER

BUILDERS of simple bungalows, builders of luxurious apartment buildings—throughout the country they are installing Kitchens by Hoosier.

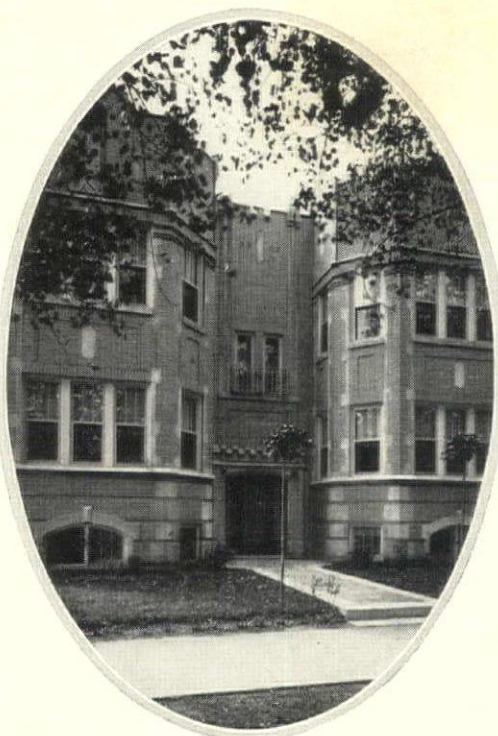
They find them to be the perfect kitchen equipment for every type of modern home or apartment. Because of these features:

1. The great variety of individual units. There are cabinets, pantries, cupboards, hanging cupboards, broom and shelf units, etc. These may be combined with refrigerators, sinks and stoves.

2. The compactness, convenience and efficiency of the combinations. The illustrations below show how scientifically each unit has been designed for combination with any other units.

3. The fine, accurate, sturdy construction of each unit—the best of materials, tight joints, strong hardware.

4. Beauty to delight the heart of any woman. Each unit is finished in the best lacquer—a choice of beautiful gray, gray-green, or white.



(Top—Left) This attractive kitchen in a new Chicago apartment, at 82nd Street and Merrill Avenue, contains a beautiful new Hoosier combination—shelves, cupboards, all kitchen necessities combined and built conveniently near the electric refrigerator and stove

(Top—Right) A Hoosier kitchen at 7844 Clyde Avenue, Chicago, with modern convenience and neat appearance strikingly illustrated

(Oval) One of Chicago's newest apartment buildings, 7844 Clyde Avenue, is completely equipped by Hoosier

These Kitchens by Hoosier are an outstanding achievement of experts who have spent more than a quarter of a century in the study of kitchens and kitchen problems.

These same experts will be glad to help you plan any kitchen or kitchens you are going to build or remodel. Write for complete information.

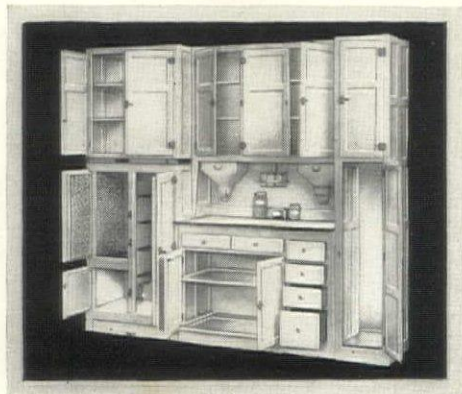
Where to see them

The H. M. C. Sales Corporation is maintaining beautiful sample rooms at 101 Park Ave., New York City and at 308 North Michigan Ave., Chicago.

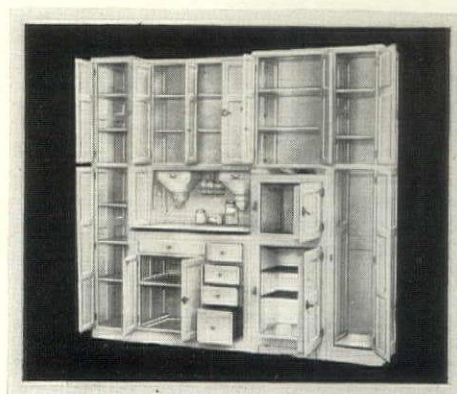
The displays, including many varied combinations of Hoosier Units, represent the latest ideas, the most advanced thought in modern kitchen equipment. You are invited to visit them.

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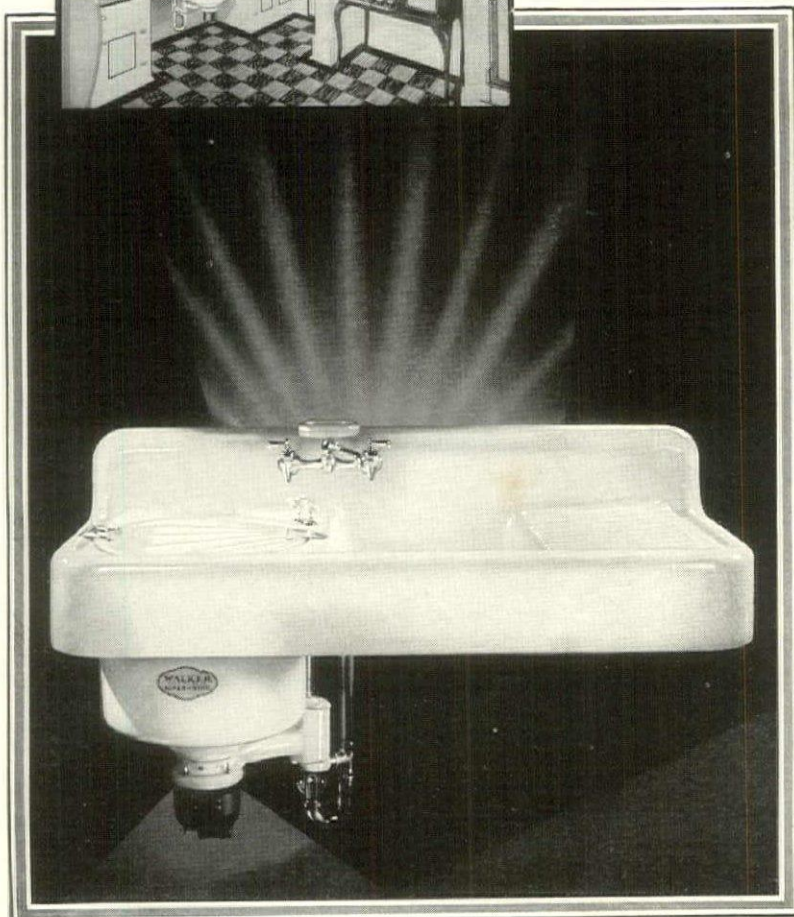
Enough room for every kitchen need! This splendid unit includes a combination of shelves, closet space and refrigerator



A combination of Hoosier Units with refrigerator, drawer space, cupboards and shelves. Concentrates the work—reduces the number of steps



Have you looked at your kitchen recently with a critical eye? Do you know how inexpensively it can be arranged and brightened as a room where routine drudgery becomes pleasant efficiency? Our kitchen planning department will be glad to prepare a suggested lay-out for your kitchen without any obligation whatsoever. Use coupon below.



© Walker Dishwasher Corp., 1928

WALKER ELECTRIC DISHWASHER-SINK

NEW MODELS of the Walker Electric Dishwasher-Sink in several sizes are creating new enthusiasm for better kitchens. The world-wide use of earlier Walkers in thousands of homes and apartments assures complete relief from the disagreeable monotony of hand-dishwashing as evidenced by hundreds of testimonials from these users. One's hands need no longer be spoiled in hot, scalding water. Hours of extra time are saved for more constructive tasks—for the enjoyment of that pet hobby long neglected.

The Walker is so simple to use, so sturdy in its construction, so efficient in its performance that it surpasses human effort—a dream come true. It has passed the stage of experiment. Approved by Good Housekeeping Institute, Modern Priscilla Proving Plant, Delineator Home Institute and practically every domestic science expert in our leading Home Economics Colleges.

With the Walker as a center, kitchens are becoming modern laboratories of efficiency and color in place of the dismal workrooms which women will no longer tolerate. Thousands of users are asking us to tell other women about it—may we not demonstrate its merit to you? **WALKER DISHWASHER CORP.**, Dept. 708, 246 Walton St., Syracuse, N. Y.

WALKER ELECTRIC DISHWASHER-SINK

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☐ Please forward your booklet "The Dawn of a New Day in the Kitchen", telling me about the Walker and modern kitchen efficiency.

☐ I am interested in possible rearrangement of my old (new) kitchen. Please tell me how to proceed without obligation.

Name.....

Address.....

[Names of Architect and Plumber appreciated]

.....

THE TASTE FOR ANTIQUES

(Continued from page 124)

The catalog does not stop there, and our author proudly continues to exhibit his store of knowledge. It is no longer doubtful that the use of forks (though known to the Romans) is comparatively recent in Europe. Until the end of the 15th Century the most distinguished people ate with their hands, without plates, dipping into the common platter with thumb and first finger. Kings and Queens were no exception, save that each had his individual porringer. It was Henry III, the effeminate sovereign, who brought back with him from Venice in 1576 the idea of utilizing forks such as the Romans knew.

The catalog published at the founding of the Cluny Museum mentions the subject as follows:

"The first fork ever invented, and which served at a banquet given by Henry Third."

In like manner, to designate a large Venetian glass of the 15th Century, which our author unblushingly attributes to the 16th, he says:

"The hospitable glass which circulated at the table of Charles Fifth, and which could quench the thirst of thirty guests, etc., etc."

One might quote almost all the notices in this curious little book which so ill designates the articles on exhibition and so well expresses the turn of mind of that middle 16th Century, as well as the kind of pleasure then demanded from the contemplation of relics belonging to the Middle Ages. Their initial function seems to have been to astonish by the evocation of manners and customs so different from those of modern times, to bring to light the picturesque, even the fantastic side of those long defunct ages, to recite the fabulous as in fairy stories. If it is possible to offer the spectator a perfectly harmless thrill, so much the better.

A dog collar gleaming with steel spikes may then become an instrument of torture in the hands of the Grand Inquisitor! In a word all is food for imagination, nothing more!

Should we completely condemn this expression of popular imagination? Certainly not, for it was assuredly worth while, since by amusing mankind it prevented the destruction of art objects.

Once our great novelist, George Sand, found in an old family mansion not far from her own rural home the six celebrated tapestries of the *Dame à la Licorne*, and immediately became hypnotized by the crescent moons which are woven in the standard. She was convinced that she recognized

therein the vestiges of a love story, of which Prince Zim-Zizimi, when a prisoner of war, had been the hero. Upon this myth she at once proceeded to build a somewhat puerile romance that was eventually offered the public as an historical truth.

One is of course prone to smile at such fantastic misconceptions, but our mirth should be far from derisive, since, thanks to the curiosity aroused by the story, the admirable historic pieces were saved from ruin. They were all six purchased by the Cluny Museum for the exorbitant sum of twenty thousand francs! In our day they have been valued at more than one million francs apiece!

This astounding difference between the prices of today and those of times gone by is due mainly to the fact that toward the middle of the past century antiques were sought out and collected for their artistic value alone. Connoisseurs purchased with the idea of conserving. There was then no market price, a bibelot was not considered as an investment, a capital that might serve as a basis for other operations of the same sort!

To help in making this statement clearer, let me recall the anecdote of a great painter of the Napoleonic period, Baron Gerard, and his friend, Isabey. Toward the end of his life Baron Gerard felt the pinch of finances, and Isabey at once came to the rescue by purchasing his canvas "Bélisaire" for three thousand francs. He hung it in his studio. A few years later the Dutch Ambassador, a certain Mr. Mueller, begged him to sell the painting and offered six thousand francs for it; Isabey wanted very much to keep the picture, of which he had grown extremely fond.

"But I just cannot deprive Gerard of such a profit," said he.

The deal was made and Isabey immediately rushed to inform Gerard of his good fortune and bring him the three thousand extra francs.

To briefly review what we have already said, we can safely state that the modern infatuation for works of art dating from the Middle Ages and the Renaissance had its immediate origin in the romantic tendencies of 1830: the then budding archaeology was but a younger sister of that literature. So long as the imagination be charmed or flattered, was there any more harm in making false pieces than in composing narratives of fantastic adventures? Nevertheless, it would seem that this was the starting point from which eventually sprang the flourishing industry of fakes.

OUR HOUSE AND GARDEN

(Continued from page 73)

stone used to imitate stalactites. Behind the wall a space was left for the necessary clothes-line, while at either end it was made to terminate in small pavilions, one used as a loggia tea house, the other a place for garden tools and potting plants. The central feature of the garden scheme was a pool made by scooping out the flower bench of the lowest greenhouse and

filling it with water. A high Cypress hedge, planted about the pool and forming a green cortile, added interest and character. The universal feature of all Italian gardens, the Lemon trees in terra-cotta pots, were placed at either side of every staircase leading from one level to another and at the corners of every terrace, so as to lend emphasis to the design.

—If a gentleman could swear!

Three days now, and the young chief still absent from his band out there in the lot. Three galling days of listening to his little sister who refers to him (not without scorn) as "mama's little martyr." Three days of wearing a towel about the neck destined for the collar of a conqueror... if only a gentleman could swear!

* * *

Never neglect a sore throat.

Look upon it as a warning of an on-

coming cold, or worse, and take definite steps to check it.

At the first sign of throat irritation, rinse the mouth and gargle with Listerine full strength. Do it several times a day. Many's the cold and sore throat that this simple precaution has nipped in the bud.

Listerine is antiseptic, and the moment it enters the mouth attacks the countless disease-producing bacteria that lodge there waiting till resistance is low to strike.

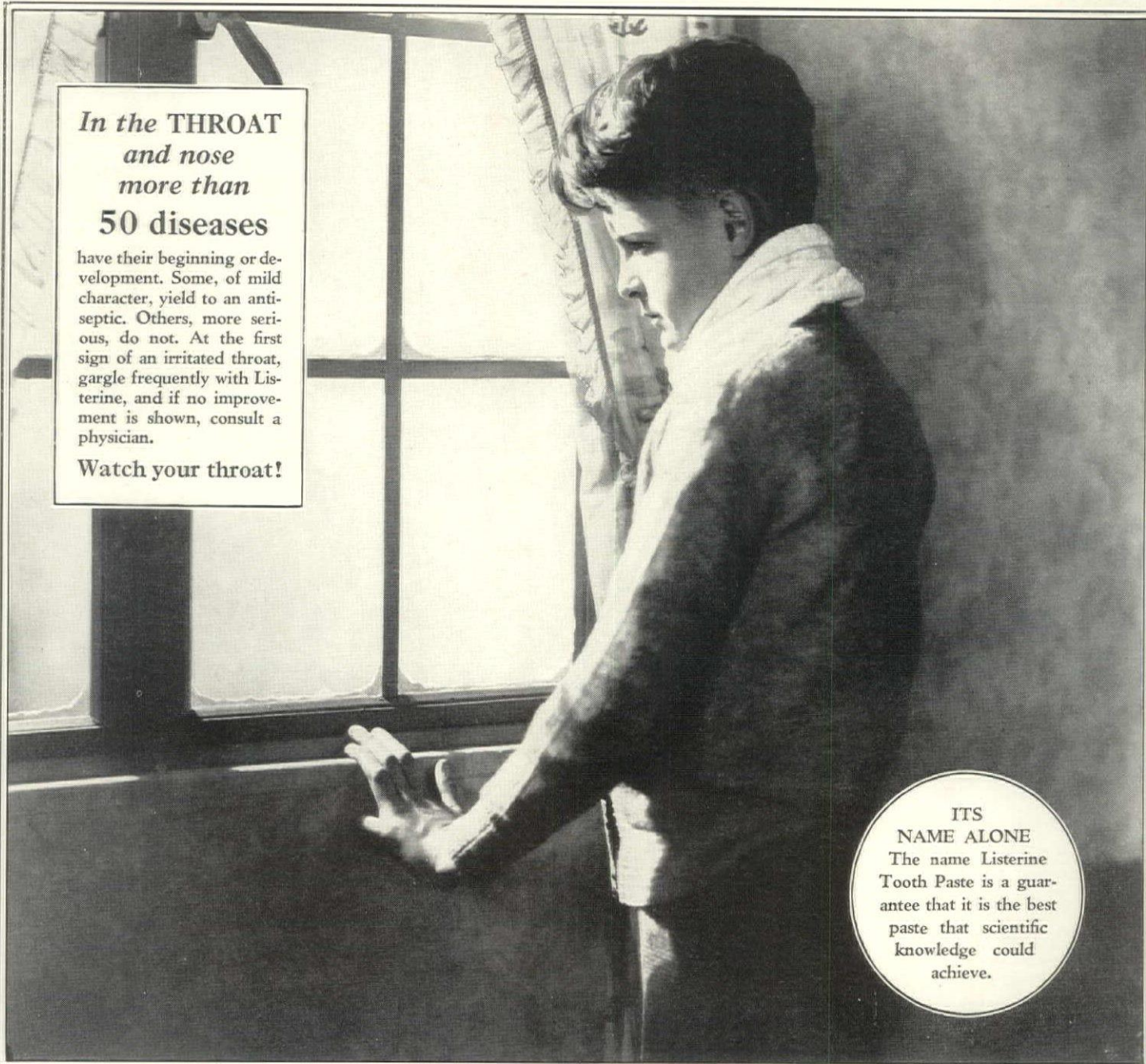
Sharp changes of temperature weaken resistance, and crowds pass bacteria along to thrive in stuffy homes and offices. So, during the winter months use Listerine every day for your own protection. Lambert Pharmacal Co., St. Louis, Mo., U. S. A.

Never neglect a sore throat

In the THROAT and nose more than 50 diseases

have their beginning or development. Some, of mild character, yield to an antiseptic. Others, more serious, do not. At the first sign of an irritated throat, gargle frequently with Listerine, and if no improvement is shown, consult a physician.

Watch your throat!



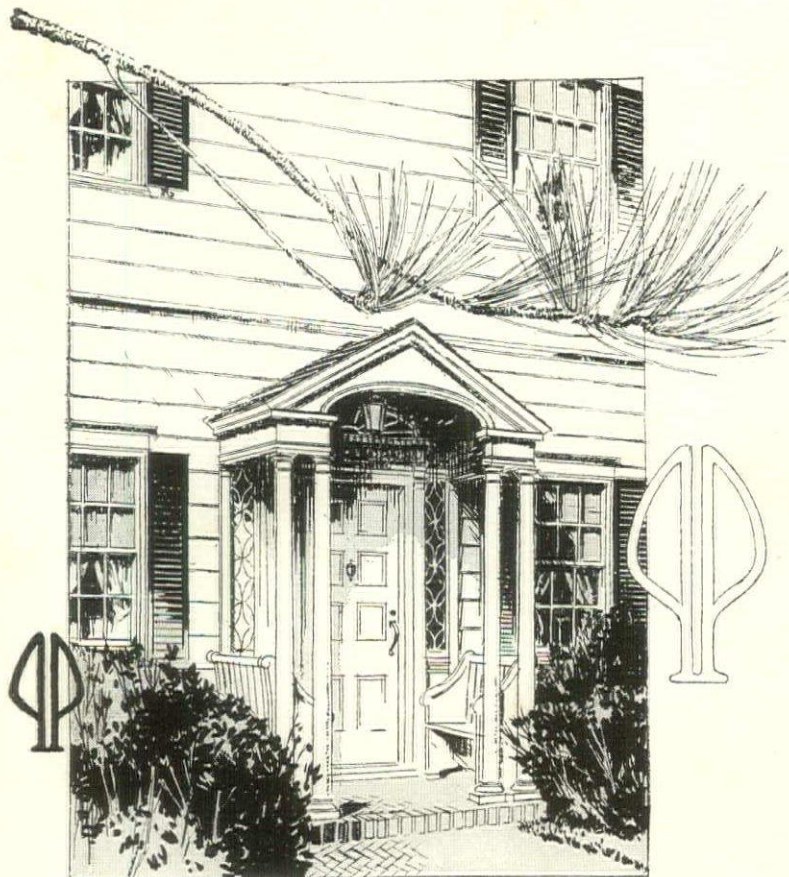
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NAME ALONE

The name Listerine Tooth Paste is a guarantee that it is the best paste that scientific knowledge could achieve.

LISTERINE

-the safe antiseptic



There is no substitute for good wood

LUMBER is nature's greatest contribution to the home. Its advantages over other materials for many building purposes are well known. One of the choicest woods that grows in America is Pondosa, pick of the pines. Nature seems to have put her whole heart and soul into its growth. And the fifty great modern mills in the Western Pine Manufacturers Association are careful to see that Pondosa is so seasoned, graded and milled that it will best serve every purpose for which it is used.

Pondosa Pine holds its shape. It resists time and weather. The satiny finish lasts. It is light, yet strong. Carpenters like to work with it. It is most adaptable, very plentiful, truly economical. Trade-marked Pondosa Pine is available at good lumber yards everywhere. Make sure that it is freely used in your home. Let your Pondosa dealer help you right now with suggestions about your woodwork. Dept. 10, Western Pine Manufacturers Association of Portland, Oregon.

Answers to questions everyone asks

The new Pondosa Booklet will include the answers to hundreds of questions asked in the recent Pondosa Prize Contest. It is a valuable handbook for everyone who builds or who works with lumber. Read it to build a better home. File your request with us for a copy when it comes off the press.

Pondosa Pine
The Pick o' the Pines



In the home of John R. Humma, at Saddle River, N. J., we find a third handling of stone; in this case weathered clapboards are combined with stone walls. The low lines of the house are admirable

HOUSES BUILT OF NATIVE STONE

(Continued from page 63)

half-timber and the possibility of a large range of choice in the selection of material for use as nogging. The nogging can be composed of brick, which introduces an added note of color and pattern, or of stucco, which in its turn not only introduces the note of color but also an added note of texture. In certain old English cottages we even see nogging composed of slabs of stone laid in an irregular pattern, which produces an interesting and unusual effect. This use of stone is not the general rule but constitutes an entertaining exception to the general method of its use.

The frontispiece to this issue of HOUSE & GARDEN shows a very successful example of a modern house constructed of local stone. The stone is a light gray rubble flecked with rust and containing particles of mica. An interesting method of laying up the stone gives an attractive pattern and surface to the walls, and the added interest created by the batter of the walls of the deck and of the bay windows all have a telling effect in creating a most agreeable architectural impression. The house is of Pennsylvania stone Colonial farmhouse type with a certain suggestion of Cotswol-

dian character in its details. The use of stone walls, walks, curbing around the pool in the entrance court, and decorative posts of local stone all serve to make of this house and its immediate surroundings a most pleasing decorative ensemble.

The house that follows it also reveals an affinity with English precedents. It is a cottage type set in a wooded site. On the garden façade the wall facing the paved terrace is finished with stucco. Stone and stucco are closely enough related to be used together harmoniously. Many a stone house owes its picturesque qualities to the way the stone of the walls crops out through a stucco surfacing.

A light cement wash is also often used to cover the walls of stone houses where the stone available is not especially interesting in character. The boulder house, for example, can never have the architectural beauty of a house built of ledge rock. But fill in between the boulders, and a façade immediately takes on a new character. Where the house is in a particularly sunny position, the walls can be finished with a coat of whitewash, left to fleck off here and there as the elements strike it.

COLLECTOR CONSIDERS MINTON

(Continued from page 118)

technical phases of these will doubtless afford collectors assistance in determining the provenance of pieces, decorated by either of these processes, and which have so far remained unsurpassed either in beauty of design or excellence of technique.

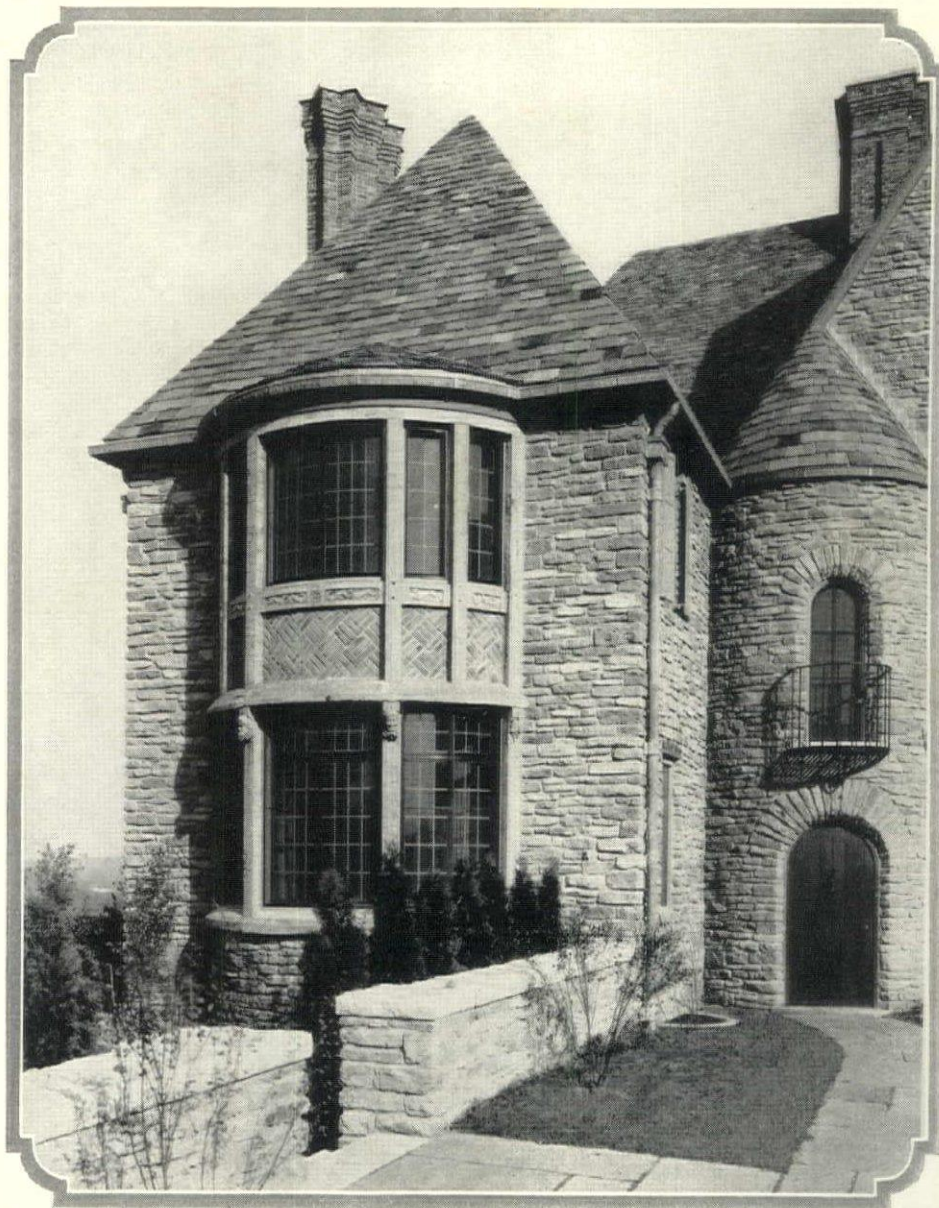
With that evolved and perfected by himself, Solon treats at some length in his treatise "Pâte-sur-Pâte," published by the present owners of the Minton porcelain works. In connection with the work of this famous man one salient but generally un-

known feature will always remain: all the splendid classical figures and groupings which mark his handiwork are images of his own poetical brain, expressed by his facile pencil and later executed in that inimitable manner seen on pieces existing to the present time. He tells us that when, with Rosseau's assistance, he began to experiment with this new style of decoration, he signed the pieces "Miles," a name he obtained from his own initials M. L. S. This is a point that collec-

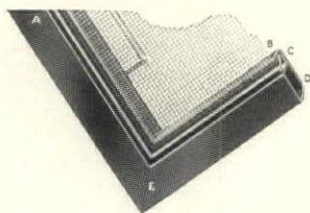
(Continued on page 138)

At right, a portion of west front, residence of Julius Fleischmann, Winding Creek Farm, Blue Ash, Ohio. Stanley Matthews and C. W. Short, Jr., architects, Cincinnati, Ohio.

Below, a view of the residence from the terrace.



Why not your home too . . . screened the Higgin Way?



- A Narrow all metal frames assure strength and durability and do not cut off light.
- B Bronze wire mesh resists corrosion.
- C Splines forced into frames hold cloth taut permanently. Removable in case cloth is damaged and requires replacement.
- D Frames enameled inside as well as out to prevent rust.
- E Corners, set with driving fit over inside corner angles, remain rigid.

THE Higgin Way has been chosen by thousands upon thousands of discriminating home owners. It means screens that do more than merely keep out insects. It also means screens that afford an abundance of light and air and an unhampered view, the result of their trim, narrow, yet strong, metal frames and almost invisible bronze mesh. Screens that are inconspicuous, because their color and design blend with the trim or interior decorations. Screens that are easy to operate,

due to their simple hardware and perfect fit. Screens that are built for a lifetime of satisfaction and service.

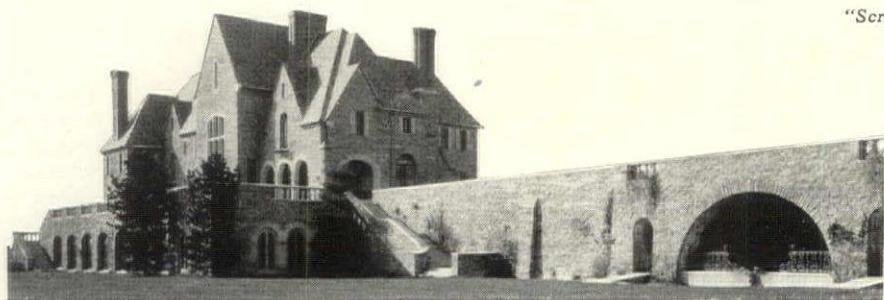
Get a flying start and avoid the Spring rush. See the Higgin expert near you now. His screening suggestions and estimate of cost for your requirements are free, and imply no obligation. Also be sure to return the coupon for booklet, "Your Home Screened the Higgin Way."

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ALL METAL Window Screens

"Screens that last longest cost least—Higgin Screens last"



The Higgin Mfg. Co., 27 Washington Ave., Newport, Ky. I want to know all about the Higgin Way, so please send me your booklet "Your Home Screened the Higgin Way." I assume no obligation in making this request.

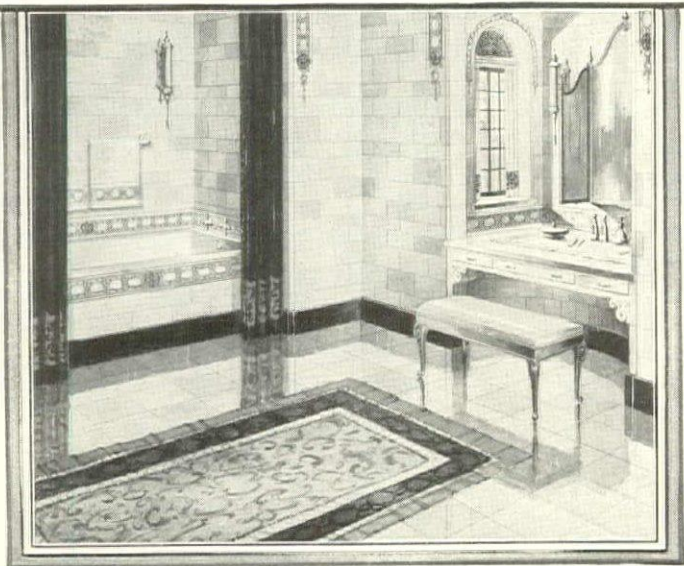
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Shall we send you our booklet on Weatherstrips and their relation to fuel saving and comfort? Yes No

THAT ASTONISHING NEW WALL MATERIAL



A Beautiful Bathroom made from melted rock

HERE is a new—really new—material for bathroom walls, ceiling and wainscoting. Just the thing, too, for a delightful modern kitchen.

No longer are you limited to conventional, commonplace effects. For Sani Onyx opens wide a world of charming decorative effects. New surface textures; new colors and color combinations.

And Sani Onyx, fused from rock ingredients, is 40 per cent. harder than marble. It doesn't crack, chip, check or discolor, even after years of service. And there's never a penny to pay for repairs or redecoration.

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You'll want this beautiful new portfolio, showing Sani Onyx bathrooms, kitchens and breakfast nooks in full color. May we send your copy? No cost, of course, and no obligation.

Write today.



MARIETTA MANUFACTURING COMPANY
133 Brookside, Indianapolis

Beautiful **SANI ONYX**
SAVITREOUS MARBLE

THE ARBORETUM IN AMERICA

(Continued from page 120)

purpose, if properly conducted, is a plant-lover's Mecca. From this point of view it is of value to any city or town since it is certain to draw visitors from near and far.

The other day the question was put to a very prominent New England nurseryman as to what value arboreta in general and the Arnold Arboretum in particular were to nurserymen. I quote his reply:

"The Arboretum's value to nurserymen is incalculable. Its service is threefold. First, it provides a large part of the very best new plant material offered every year to nurserymen. Secondly, it serves as a bureau of standards at which the correct names of plants may be determined, and one of the great faults of modern horticulture—the right name on the wrong plant—eliminated. Thirdly, it is a demonstration station which every nurseryman can visit and which every nurseryman should visit if he is to keep in the van of horticultural progress."

I may add that these remarks are equally applicable to all persons interested in horticulture.

For its area and wealth the United States is weakest in arboreta of any civilized land, but it can boast one arboretum which is recognized internationally as a leading institution of its kind the world over. This is the Arnold Arboretum of Harvard University.

OUR GREATEST ARBORETUM

The Arnold Arboretum owes its origin to the imagination of George B. Emerson, to the munificence of James Arnold, a merchant of New Bedford, Massachusetts, and to the energy, zeal and wisdom of Professor C. S. Sargent. These three wise men have passed on, but behind them they have left a monument more enduring, than any of bronze or stone. Arnold, when he died in 1869, left about \$100,000 to the President and Fellows of Harvard College for the endowment of an arboretum wherein to grow every tree and shrub able to withstand the open air climate of New England. For this purpose Harvard College set aside 125 acres of land situated in Jamaica Plain, near the present Forest Hills terminus of the Boston Elevated Railway, and within five miles of the State House. The original site has grown to over 260 acres. By fortunate coincidence Frederick Law Olmsted in 1873 was engaged in planning a park system for the city of Boston and later an arrangement was entered into whereby the roadways of the newly founded arboretum became part of the Boston Park System. In November 1873 Charles Sprague Sargent was appointed Director and Jackson T. Dawson became Superintendent. These men were architect and builder of the arboretum and it is today the result of their devotion, energy and skill.

At the outset Professor Sargent was familiar with the pathetic history of arboreta. So deeply was this impressed upon his mind that he was not prepared to risk the future of the Arnold Arboretum solely in the hands of

Harvard College. After much labor he managed to get Harvard College and the city of Boston jointly to make certain sacrifices of mutual advantage and to sign a contract of agreement for a thousand years with provision for its renewal for a further period of a thousand years and so on forever. This is the wisest and most far-seeing contract of its kind ever drawn in the history of gardens. It insures the permanency of the Arnold Arboretum in its present position for a thousand years and in all probability forever. It insures it free of taxes, it insures the free admission to the public throughout the year, it insures a continuity of policy and makes possible the growing of trees that take from 100 to 300 years to come to maturity. As showing still further how much he believed in the Arboretum's future Professor Sargent at his death left to it a sum of money to be invested and the interest compounded for one hundred years before any be spent. Built on such solid foundations and enjoying for fifty-four years the guidance of one man, the Arboretum has little to fear so far as permanence of existence is concerned.

I am sometimes asked what arboreta, and particularly the Arnold Arboretum, have done for American gardens. The question is pertinent and one that I always welcome, for it is easy to give a direct and satisfying answer.

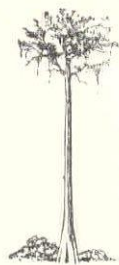
Two of the best known hardy plants in American gardens are Thunberg's Barberry and the fragrant September-blooming *Clematis paniculata*. Both were gifts of the Arnold Arboretum to America. Sometimes the questioner retorts, "Yes, yes, these are shrubs, but I meant flowers." Without pointing out that trees and shrubs are its field of endeavor or that the popular phrase of "flowers and shrubs" is ridiculous I counter, "Have you heard of the Regal Lily?"—another Arnold Arboretum gift to gardens.

AFTER FIFTY YEARS

Some fifty years ago when the Arboretum was founded only a comparatively small number of the plants now growing in its grounds had been cultivated or even discovered. Nurseries were few and any would-be garden maker had to rely principally upon Europe to supply even native American plants. Fifty years ago it was almost impossible to purchase in America native Oaks or Conifers. A type of Douglas Fir, that would withstand the New England climate, was unknown; so, too, was the lovely Carolina Hemlock. The last half-century has seen great activity in the introduction of new trees and shrubs and in the creation of new forms by the art of the plant breeder. In this work the Arboretum has played a prominent part. Plants are very much like people. Not all adapt and acclimatize themselves readily. Experience has taught that the deciduous trees and shrubs of northeastern Asia, of the Caucasus region and of central Europe on the whole thrive well in eastern North America, whereas those of west-

(Continued on page 138)

THE WOOD ETERNAL



America is still too young to know how long CYPRESS can endure

HOUSES built both beautifully and well of Tidewater Red Cypress in Colonial days still stand. The new country and these buildings, born together, are each too young to determine how long this lumber can endure.

Billions of feet of the same Tidewater Red Cypress the Colonists used are available for your home. Just as this Wood Eternal avoided repairs for them, it will save upkeep bills for you. Whether you build or alter, this lumber will cut down the cost of maintaining your home.

Architects advise you to use Tidewater Red Cypress at the points where rot and decay enter most easily. These experts specify it for siding, shingles, porches, windows, doors, screens, and wherever else weather attacks your house, garage and outbuildings.

Tidewater Red Cypress lends greater beauty to your home, for it offers a paint surface that seems smooth as



OLD OSBORN HOUSE, CHARLESTON, S. C., built by slaves before the Revolution. Tidewater Red Cypress used throughout. In excellent condition today.



This attractive home of George H. Mason at Jacksonville, Florida, was built to last as long as the Osborn house, for Tidewater Red Cypress was used for exterior construction. Jefferson D. Powell was the architect.

types of cypress, and your home deserves the best—the "coastal type."

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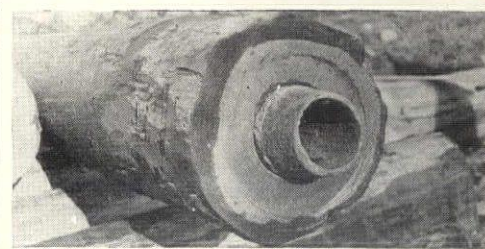
What prospective builder can ever see too many charming illustrations of homes? In the booklet, "Money Saved for Builders", are numerous pictures of houses from the oldest homesteads to the very latest modern residences. This is not a book of stereotyped plans.

polished marble. It is so easy to work that it speeds construction and cuts down the cost of labor.

When you order this lumber — as you certainly will, knowing its merits—be sure to specify "heart grade Tidewater Red Cypress", for there are other

We believe that an architect should be retained if your wishes are to be carried out exactly and in an original manner.

This booklet will give you dozens of ideas, and it will tell you in a fascinating way how cypress can



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cut down upkeep and still make your home the attractive place you want it to be. Address an envelope now and mail the coupon. Southern Cypress Manufacturers Association, Jacksonville, Florida.

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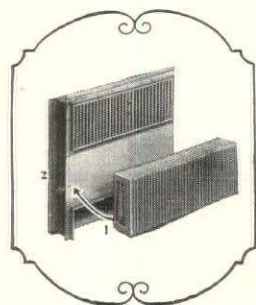
"Money Saved for Builders" sounds like good news.
Please send me the booklet.

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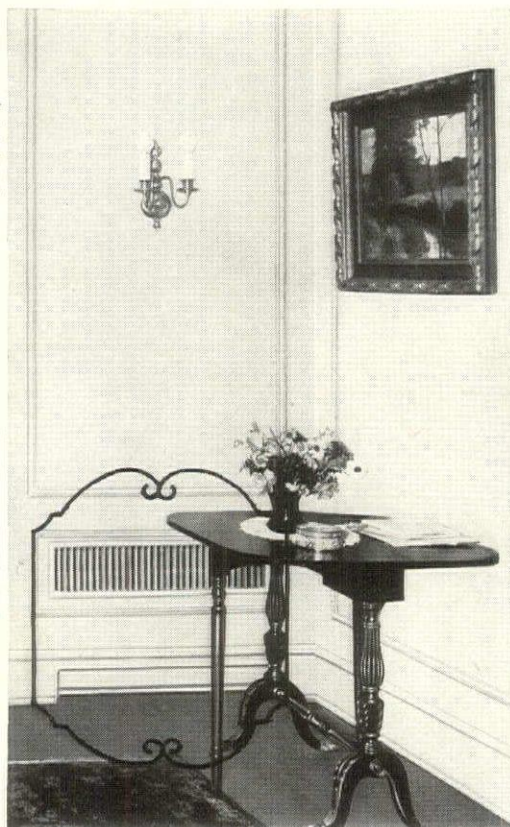
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Radiator (1) comes in-
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TABLES—chairs—divan—piano—today you may arrange them exactly to your taste, without space-wasting radiators or radiator cabinets to hamper your interior planning scheme.

The Herman Nelson Invisible Radiator, with its exclusive wedge core, fits in any standard wall or partition—gives every advantage of radiator heat, yet requires not even a single inch of floor space in the room. This compact modern heating unit, moreover, is silent, leak-proof, rust-proof, indestructible—never demands attention. Even freezing does not damage it.

Before you build or remodel, let us tell you more about the new standards of beauty, sanitation and heating satisfaction the Herman Nelson Invisible Radiator achieves. Simply mail the coupon below.

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.....house
containing.....rooms.
Name.....
Address.....

THE ARBORETUM IN AMERICA

(Continued from page 136)

ern North America, the British Isles and the temperate regions of the Himalayas or of the Southern Hemisphere, grow indifferently or refuse absolutely to live.

An arboretum as an established home for woody plants is ever an inducement to travelers interested in gardens to collect and send to it seeds and living plants. Immediately after its founding the Arnold Arboretum began to get into correspondence with botanical gardens, travelers, botanical collectors and others for the purpose of garnering plant material. The task of getting together a collection of living plants has necessarily involved extensive travel. Every temperate region of the Northern Hemisphere has been visited by one or other of the staff; so also have the tropics of both hemispheres, Chile, South Africa and Australasia.

Naturally the mountains, valleys and plains of North America have contributed largely of their flora to the collections of the Arboretum and many new kinds have been discovered in the process. After North America, the Orient has been the principal field of the Arboretum's activities. One of its first transactions with eastern Asia was in 1876 when William S. Clark, who had left the presidency of the Massachusetts Agriculture College to establish a similar college at Sapporo in Japan, sent a small collection of native seeds to the Arboretum. From these were first raised in America the beautiful Tree Lilac (*Syringa japonica*), the noble *Cercidiphyllum japonicum*, largest of Oriental deciduous-leaved trees, the valuable climbing, the indispensable Evergreen Bittersweet (*Euonymus radicans vegeta*) and other interesting plants. From that date an almost constant stream of plants has flowed into the Arboretum

from the Orient to the great enrichment of American gardens.

And the end is not yet. Mention has been made of the familiar Thunberg's Barberry and *Clematis paniculata*. To enumerate all the plants introduced through the Arnold Arboretum would take many pages of close print. Let the following score suffice to give an idea of the treasures it has brought to gardens.

Abies concolor—Colorado Fir; *Azalea japonica*—Japanese Azalea; *Azalea Kaempferi*—Kaempferi Azalea; *Berberis Thunbergii*—Japanese Barberry; *Clematis paniculata*—Autumn Clematis; *Cotoneaster horizontalis*—Rock Cotoneaster; *Euonymus radicans vegeta*—Evergreen Bittersweet; *Forsythia intermedia spectabilis*—Showy Forsythia; *Juniperus chinensis Sargentii*—Sargent Juniper; *Kolkwitzia amabilis*—Beautybush; *Lonicera Morrowii*—Morrow's Honeysuckle; *Lonicera nitida*—Box Honeysuckle; *Picea glauca conica*—Dwarf Alberta Spruce; *Prunus serrulata sachalinensis*—Sargent Cherry; *Pyrus Calleryana*—Callery Pear; *Rosa Hugonis*—Father Hugh's Rose; *Rosa spinosissima altaica*—Hardy Cherokee Rose; *Tsuga caroliniana*—Carolina Hemlock; Kurume Azaleas; Regal Lily.

Few Americans think nationally where their institutions are concerned. The viewpoint is too often parochial, for seldom do we see beyond city or State. There are many institutions of national importance in these United States and not a few of international repute. The Arnold Arboretum of Harvard University is one such. Since its inception it has labored for the common good of horticulture in advancing the knowledge of woody plants and its work is known wherever trees and shrubs are loved and grown.

COLLECTOR CONSIDERS MINTON

(Continued from page 134)

tors would do well to remember, although examples of Solon's work of this period are undoubtedly scarce.

Having attained success in Paris, the Franco-Prussian war had deprived him of his position at Sèvres, and it was then that he went to England and continued his career under the ægis of Minton's Stoke-on-Trent factory. That likeness yet distinct difference in his art occurs more particularly in its relation to the jasper ware of Wedgwood. Yet if a similarity exists by reason of the subjects and style, there is in the work of Solon, the perfect and individual work of the artist, compared to the mechanical multiplication of a modeler's work, which was the method used by Wedgwood.

In other words, while with the latter the original design of the sculptor could be reproduced almost *ad infinitum*, the figures and motifs of Solon's pieces are actually many layers of diluted clay, each painted on with a brush until the required thickness was obtained. This, however, by no

means indicates the patient skill of the *pâte-sur-pâte* artist; for even when he has applied sufficient clay, he has but a somewhat crude shape, which he then proceeds to smooth and carve to the correct proportions.

Similarly, with the form of decoration known as gold incrustation, Minton was the first porcelain with which gilded designs were effected in this manner. Although giving the most attractive results, the system is comparatively simple. The desired pattern is printed on the porcelain body and painted with what is known as a "resist." This is later gilded and burnished, giving those soft contours which are found with this type of ornamentation on porcelain. The high cost of gold and the many synthetic substitutes notwithstanding, Minton, like other important English porcelain factories, has continued the observance of tradition by using gold leaf today. Thus the works of the present-day artists will rank with those magnificent pieces which perpetuate the art of earlier china decorators.

Table Delicacies for House & Garden Readers

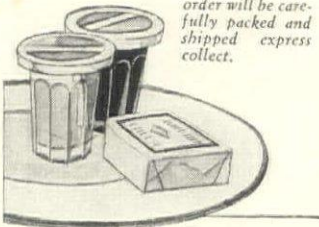
A Surprise!

AND it was a real surprise to the Smart Hostess who discovered that Bar-le-duc, which she knew so well in its red and white currant form, was made also of red and white strawberries, gooseberries, and red raspberries.

Yet, after all, why should French experts in fruit preserving and packing confine their art to currants alone? Other berries made by the Lord are as good or better.

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Mail your check to House & Garden and your order will be carefully packed and shipped express collect.



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THE palace suddenly was silent. The Sultan was whispering. His favorite started, her hands trembled, her eyes popped; for he said: "Take one cup Welch's Grape Juice. Six tablespoons Martini & Rossi Vermouth (Italian or Extra Dry). Half cup water. Two tablespoons sugar, juice large orange. Dissolve sugar in water. Cut three thin slices orange; garnish glasses. Rest of orange squeeze and strain. Add Vermouth and Grape Juice. Mix. Chill on ice. Pour into glasses."

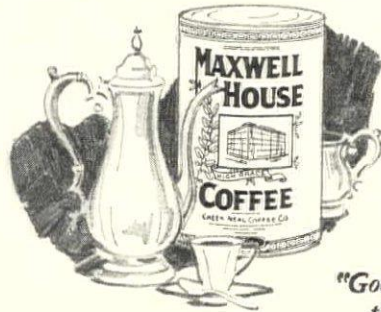
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Kona
Kona
Koffee



Epicure Epicures the Epicure

TO the greatest of the great in the art of eating, to whom dessert usually is desert and fromage is not fromage, there is at least one personal indulgence.

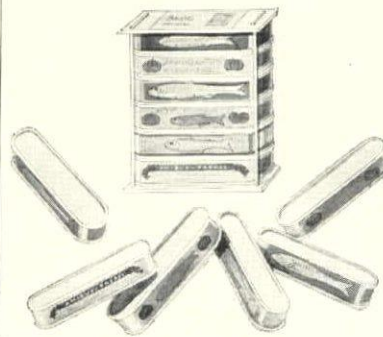
The epicure looks guilty of being very good to himself as he delves into the Tiger Emmental-Gruyère cheese.

The fact that all Europe eats it does not deter him.

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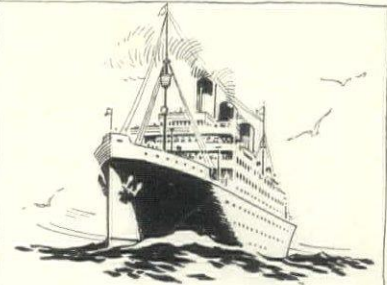


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desserts,
at tea
time, or
now and
then

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The jars themselves are very attractive; delft-blue, flowered porcelain from Chinese kilns; 5 inches in height, contains 2½ lbs. of ginger in syrup.

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Products

WINTER NOTES FOR GARDENERS

(Continued from page 99)

dies within them and that the sap must course and tingle along the slender stems the winter through.

The tall double-flowered Kerria (*K. japonica fl. pl.*) is a bit undisciplined and spready for strictly conducted gardens. It increases from the root rapidly and unless the old wood is rigorously cut out every season after flowering and the young suckers kept in check the bushes become congested and unkempt in appearance. In May the long wands glow with a multitude of fluffy orange-yellow blossoms, making the bushes appear entrancingly gay and one feels at this season greedy for as many as may be found room for. But it is best to confine their use to the less conspicuous regions and to plant the more seemly habited single-flowered form (*Kerria japonica*) in the more important places. This is a graceful spreading shrub four or five feet in height whose slender arching branches are threaded in May with large bright yellow blossoms, not unlike Buttercups. Far too seldom is this really lovely Japanese found well-placed in gardens—if it is found at all. The Kerrias prefer a moist situation, though they will grow under almost any conditions, and I have found them happiest against a north wall or with their faces to the east. They divide easily, and one has always plenty of young shoots to give away to admirers. Colonies of Snowdrops among the vivid green shoots might lighten the burden of our impatience in February and March.

FEBRUARY BLOSSOMS—In the neighborhood of New York City at least one bulb and one bush may be almost certainly counted upon to flower in the garden during February. Unless there is no softened moment at all throughout the month Snowdrops make their appearance, often through snow and ice, and the brown branches of *Hamamelis mollis*, the Chinese Witch-hazel, become sprigged all over with little bunches of golden floss set in red calyces. *H. japonica* blooms at about the same time. These Witch-hazels in summer would perhaps make little impression amidst the gay plenty of that season, but in mid-winter when the ground is white and the sun full upon them the brightly sprigged branches warm the heart indescribably. To be seen at their best they should not be crowded among other shrubs, but allowed to stand free so that their gold offering may be fully displayed at the season when it is so thankfully received. I would part with a dozen or so Weigelas, Deutzias and the like rather than sacrifice my two winter-flowering Witch-hazels.

Hamamelis vernalis, not long since discovered growing along streams in Missouri and Arkansas and scheduled to bloom in January, is erratic in its behavior here. Only a cold and forbidding autumn holds its impetuosity in check until January. Prolonged Indian Summer never fails to bring out its bunches of corn-colored threads, often before its leaves have fallen. It is much less effective than the Asiatic species, and as I have seen it in my own garden, inferior

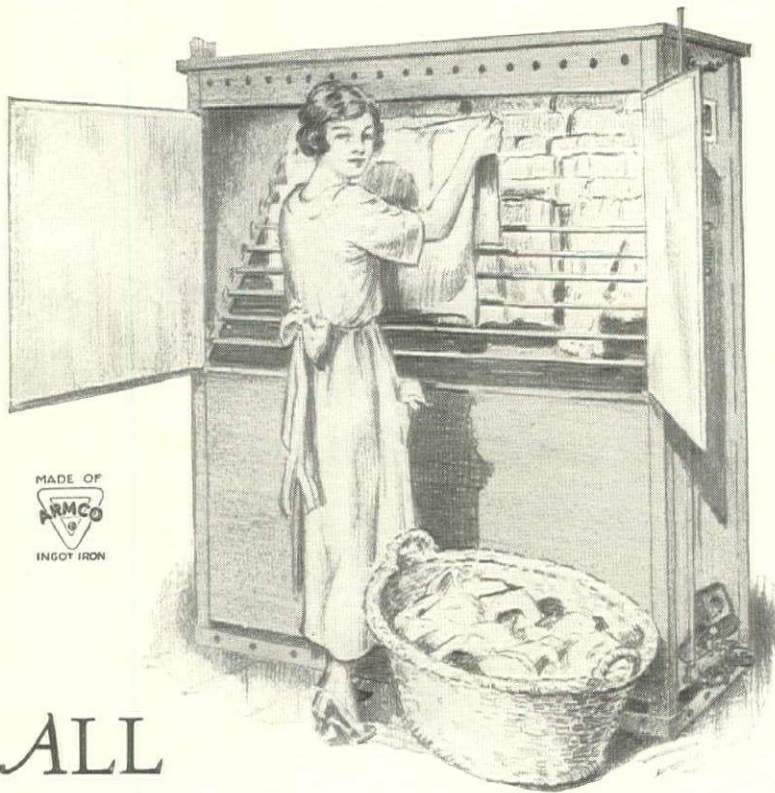
as well to our eastern *H. virginica*.

A GAY BIT FOR MARCH—Occasionally the Winter, or Naked Jasmine, *Jasminum nudiflorum* flashes its yellow stars in February, but it is usually early March in the neighborhood of New York before this precious scrambler is fully illuminated. Now and again its display is blighted because of too many lightning changes from mildness to bitter cold, but most seasons it is to be counted upon; and whether trained to a trellis, allowed to scramble at will over a bank, or kept cut back in the form of a little shrub its early flowering on green naked stems is a delight. Tuck in close beside it a generous handful of *Crocus imperati* or *C. sieberi* and another of *Scilla bifolia* and the delight is doubled.

WARM-HUED LEAVES—The foliage of *Leucothoe catesbyi* turns a fine warm color with the coming of winter. If your stock of this handsome native shrub is plentiful the branches may be used for cutting all winter and when aranged with a branch or two of Bittersweet or a few flowers from the florist they are very effective. In the garden the rich tones of the thick burnished leaves are most grateful to the eye and there is the added interest of the lively looking buds that stud the branches and carry promise of drooping racemes of fragrant, creamy blossoms. These shrubs which are effective to the fore in grouping of Laurels, Rhododendrons and the like and enjoy the same conditions, grow more thriftily when in shade, but the leaves color more richly when the sun strikes them. The Holly-like leaves of *Mahonia aquifolium*, commonly known as Oregon Grape or Hollygrape, also assume a rich bronzed hue in winter, making the compact bushes (about four feet) a distinct asset in the winter garden. In very bitter seasons the leaves may turn brown and fall before spring but in any case there is a long time when it is good to look at in the garden and for cutting as well. Early in spring erect racemes of fragrant yellow flowers appear and the bushes again become candidates for our appreciation. These plants appreciate shade or partial shade and good soil.

GLOWING STEMS—There is no reason for planting the red-stemmed Dogwood, *Cornus alba*, save for the brilliant color of its stems in winter. These are its sole fortune. It is a grasping shrub quickly crowding out its betters when associated in shrubberies with other species, and having no marked beauty of leaf or blossom to justify it. But put a bush or two in an unwanted corner and in the fall cut back the branches sharply; then, soon after the turn of the year you will be amazed at the fiery hue of the stiff stems against the snow. In summer these stems are a dull brownish-red. On large estates plantations of *Cornus alba* at the edge of woodland or along the banks of streams or ponds would be worth walking forth to see on a brisk winter day.

(Continued on page 142)



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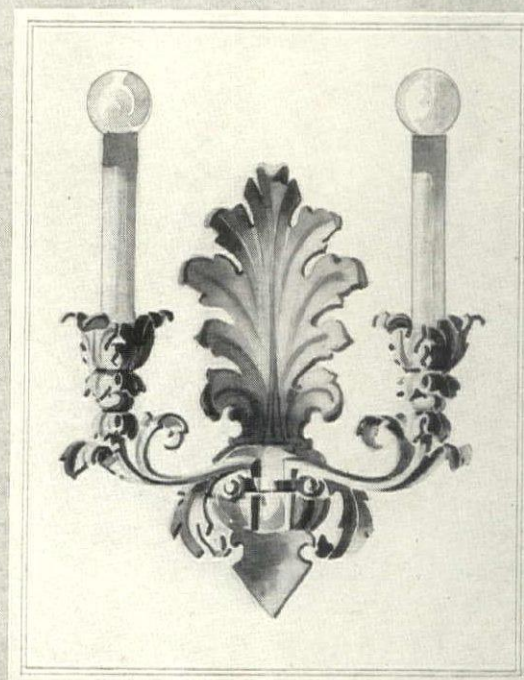
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TOWN BETTERMENT

(Continued from page 122)

missions. This would include 90% of the cities with a population of 150,000, over 50% of those having from 25,000 to 150,000 and 20% of those between 10,000 and 25,000. Thus it has been proven that American cities have found the city plan far superior to the former Topsy fashion of "just growin'" and one whose cost is reasonable compared to the advantages which are bound to follow.

In comprehensive city planning is included the improvement of the street system to the mutual advantage of the citizens and the commercial life of the city. The zoning ordinance not only aids the citizen in selecting and developing land for residence, business or recreational purposes by showing the relation of the various districts, but acts as a protection to public health, convenience and safety, and protects the investor from unexpected and unwelcome encroachment in the vicinity of his property.

Parks, playgrounds and open spaces are provided for through the comprehensive city plan, which not only advocates the development of present acquisitions in land, the purchasing of additional sites for immediate development, but evolves a plan which looks forward to the requirements of years hence with a view to a well connected park system.

In order to carry out a plan consecutively through a period of years it is necessary to have a continuing city plan commission, with technical assistance in preparing the plan and keeping the design and information data up to date at all times. It is also necessary that public hearings be held at which citizens or property owners may be heard during the making of the original plan or any amendments thereto. This work must be carried out in careful coordination with the officials of the city departments whose work it is, and with whom the commission must confer on all matters of appropriation, financing and approval of plans as outlined.

In the event of there being neighboring civic bodies engaged in similar development it is essential that the bodies work in harmony in order to

develop a plan which will prove to be beneficial to the region as a whole.

Approval of a city plan by the majority of the citizens is assured when it is carried forward in a convincing and practical manner. One project accomplished and brought to the attention of the public is worth many hours of conversation about future plans, and a year's program fulfilled is a paved highway toward future accomplishment.

The following national organizations will furnish literature on town betterment or city planning:

- AMERICAN CIVIC ASSOCIATION,
Union Trust Building, Washington,
D. C.
- DEPARTMENT OF COMMERCE,
Division of Housing and Building,
Washington, D. C.
- NATIONAL CHAMBER OF COMMERCE,
Department of Civic Development,
Washington, D. C.
- NATIONAL CONFERENCE ON OUTDOOR
RECREATION, Navy Building,
Washington, D. C.
- NATIONAL CONFERENCE ON STATE PARKS,
Washington, D. C.
- UNITED STATES DEPARTMENT OF AGRICULTURE,
Washington, D. C.
(Bulletins on trees for Highway Planning.)
- AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS,
18 Tremont Street, Boston,
Massachusetts.
- NATIONAL MUNICIPAL LEAGUE,
261 Broadway, New York, N. Y.
- ZONING COMMITTEE OF NEW YORK,
233 Broadway, New York, N. Y.
- NATIONAL CONFERENCE ON CITY PLANNING,
130 East 22nd Street, New York,
N. Y.

Good books of reference are:

- Manual of Information on City Planning and Zoning*—Kimball. Harvard University Press.
- Planning of the Modern City*—Lewis. John Wiley & Sons, New York.
- Municipal Index*, current year, published by The American Libby Magazine, 443 Fourth Ave., New York.
- National Conference on City Planning Proceedings*—130 East 22nd Street, New York.
- Land Planning in the United States for City, State and Nation*—Harlan James. The Macmillan Co., New York.
- New Towns for Old*—John Nolen. Marshall Jones Co., Boston, Mass.

HESTER SCOTT

WINTER NOTES FOR GARDENERS

(Continued from page 140)

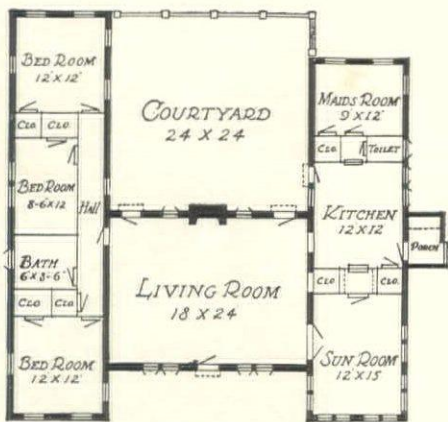
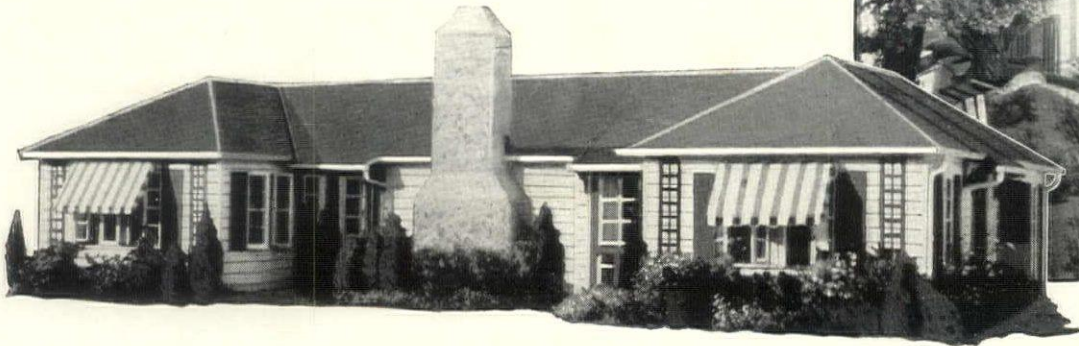
THE WINTER ROCK GARDEN—Planted in the hollow of a large stone the Cobweb Houseleek (*Sempervivum arachnoideum*) makes a point of interest all through the winter in the rock garden, its web-covered rosettes seeming to turn grayer with the coming of cold weather and to huddle together for warmth. It requires scarcely any soil and loves a place in sunshine. At the base of its stone, to make a picture with it, might be planted the early Crocuses, *sieberi* and *imperiati*, a few Snowdrops

and Winter Aconites, and Scillas.

THE WHITE BIRCH is beautiful in the winter landscape. I never look at mine that I do not leap in spirit toward the April days when about the slender pale trunks clumps of Daffodils will spring into being. The White Birch, though found in such wild surroundings, is a true garden tree, seeming to love the orderly ways and decorous surroundings. All its seasons are lovely, especially that when it is clothed in delicate amber leaves through which its white trunk gleams.



A summer home of outstanding beauty— wonderfully economical



SURELY you cannot help but admire the trim, attractive appearance of this Hodgson House. Here is a comfortable home which can easily be erected without costly skilled labor. Contains a big luxurious living-room, a large dining-room, kitchen, three bedrooms and bath. This, however, is only one of the hundreds of plans which Hodgson Houses offer.

Quite possibly many attractive homes you have long admired are Hodgson Houses. And these same houses have cost the owners much less than you think. A Hodgson House costs less than the same house constructed in the usual way because we buy materials in large quantities at low wholesale prices. Hodgson Houses are built of the finest materials obtainable. These

houses stand up indefinitely under the most severe weather conditions. Many are used as year-around homes in very cold climates.

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A Million Dollar Home

JUST suppose you could build a million dollar home? Something like the Main Library Building, at Pasadena, California, illustrated, which cost *over* a million.

MAIN LIBRARY BUILDING
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MYRON HUNT, Architect,
Los Angeles, California.



Surely, then, you'd refuse to consider any pipe which has a life of only a few years. You'd not construct beautiful lawns, with the *expectation* of tearing them up, because of root growth clogging and unsanitary conditions.

Cast Iron Soil Pipe was used for all waste and vent lines, roof lines, house drains and house sewers in this Library Home. Why accept vitrified clay when Nature's Own Cast Iron will last as long as the home and costs no more?



The
SOIL PIPE
ASSOCIATION

BIRMINGHAM, ALABAMA

AMERICAN BRED PLANTS

(Continued from page 74)

which recently existed as a result of the Federal Plant Quarantine—the fear that American gardens would have to go along without any new varieties, and American Horticulture be doomed to contract infantile paralysis. At the present writing we have very nearly if not quite as much to contribute to Europe as Europe has to contribute to us. Of course, every real gardener is a true Internationalist and must protest at the raising of any barriers which would prevent the desirable new things of either continent being shared by the other. Nevertheless, American bred plants will be particularly well suited to American conditions. In this respect, if in no other, they will be superior to many of those things which we have attempted, with only partial success, to transplant from the other side.

THE QUARANTINES

I am not attempting to make any argument either for or against the Quarantines, but so far as they have any effect either one way or the other on the number of new varieties to be made available to American gardeners, they will probably result in an increase rather than a decrease, due to the added stimulation to American plant breeding. They will eliminate the new introduction of varieties to about the same extent that Prohibition has succeeded in eliminating drinking.

Before looking over the new introductions and improvements of recent years, which are now available for the average out-of-door garden, it may be of some interest to the amateur to take a glance at both American seed production and the efficient methods of the plant breeder.

The genius of America has expressed itself in agriculture, no less than in industry, in devising ways of accomplishing things with machinery which were formerly done by hand. The business of seed production did not lend itself so readily to machine process. Nevertheless, the implements of tillage developed for general agriculture were of great benefit to American seed growers. When their business began to expand, better tools gave them an advantage which enabled them to compete successfully with the European growers. Seeds which are used in large quantities, such as Sweet Peas, Asters and Zinnias, could be grown not only by the acre, but by the hundreds of acres, and every labor saving device which it was possible to use, not only in growing the crops, but also in the way of specially designed machinery for cleaning and grading, was utilized. This employment of mechanical equipment has not harmed, but has tended rather to improve and standardize the quality of the seeds produced. It has made it possible to devote more attention to the things which cannot be done by machinery but which must be accomplished by hand—hands made deft by long training and guided by many years of experience.

One of these latter important operations is that of "rogueing," or going over the growing crops to remove the

"rogues"—the plants which are off type, or those which show any appearance of being weak or sickly. Recently I was talking with one of the most experienced seedsmen in the game, one who has seen the flower seed industry in this country develop from almost nothing to its present dimensions. "When I first used to go to California," he said, "it meant hours of tramping up and down, up and down through the growing crops in dusty fields to satisfy myself that the stocks were being kept up to the mark. Usually there would be a man along with me to pull out the undesirables I might find. Now, all that is changed. I know that the crops of the standard varieties will be right. Often you can look along a row, and as far as the eye can see you will find a uniformity of plants that is almost startling—a standard of perfection that was not dreamed of in the olden days.

"But that is not the greatest change which has come. My time now, on a trip to the Coast, is spent looking at the new varieties, either ready to be introduced or being developed for introduction later on. Formerly, for this sort of thing, we never used to think of going anywhere but Europe. Now, the American seedman can get just as much of a kick out of his search for new things, and can find just as many, by staying in America as by going abroad. Of course, to keep up with the times, he will want to do both. But we have reached the point where we can be just as proud of our American introductions as of any from the other side."

And this brings us to the work of the plant breeder. In some cases, he is an individual, either an amateur or a professional. If so, he usually devotes his efforts to one or two particular flowers. But the largest and most progressive of the seed houses also do a great deal of research and development work of their own along many varied lines. Still more recently, the largest of the seed growing concerns which do not sell at retail, but supply many different seedsmen, have undertaken the same thing.

A FEW BREEDERS

There is no space here to give even an abbreviated list of those American plant breeders whose work has become internationally known; the mere mention of such men as A. E. Kunderd, of *Gladiolus* fame; Vanderbilt, who has worked wonders with *Delphiniums*; the versatile Dr. Van Fleet; Wintzer, who more than anyone else made a real flower of the *Canna*; Diener, who has set a new standard with *Petunias*, as well as developing some of the most gorgeous of *Gladioli*—these are a few among the many who, in addition to Burbank, have helped to give America the position she already holds in plant breeding. The gardens of Europe as well as those of America are richer for the new varieties which have been developed and introduced by such firms as Henderson, Dreer, Burpee, Vaughan and a dozen others.

(Continued on page 150)



Banish the Garbage Can Nuisance forever

OTHERWISE, they like their new home! Certainly, you don't want to make this a picture of your own back yard!

Why tolerate the foul smelling, health menacing, work creating garbage can? Get rid of it forever in your new modern home.

Install a Kernerator! Over 2500 architects and builders use and recommend it. But remember, it must be in the plans—it can rarely be installed later.

Garbage, tin cans and rubbish of all kinds are dropped through the handy hopper door in or near the kitchen, and fall to the brick combustion chamber, connecting with your regular chimney in the basement. A match lights the air-dried accumulation, and it burns to fine ashes. Tin cans, bottles and other non-combustibles are flame-sterilized. The first moderate investment is the last; there is no operating cost.

The Kernerator is being used in every one of the 360 Model Homes being built in 30 principal cities under the supervision of the Home Owner's Institute.

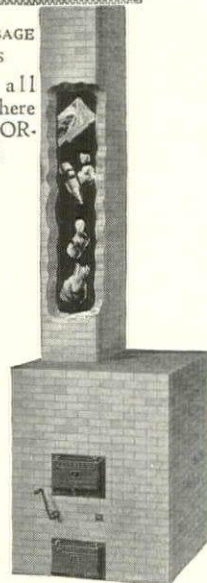
Consult your architect or contractor—both know and recommend the Kernerator. Or write for booklet, "The Sanitary Elimination of Garbage and Household Waste."

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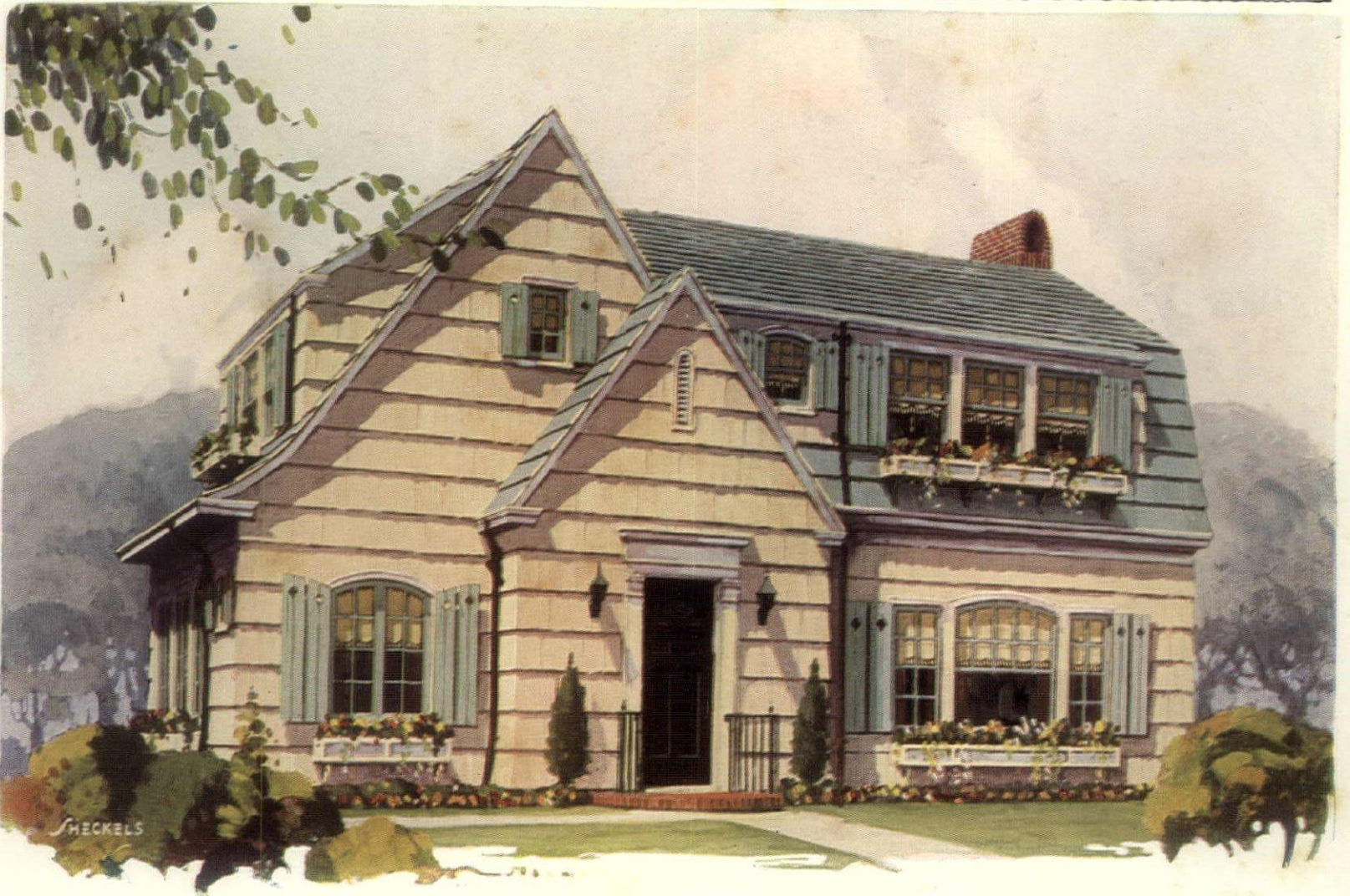
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*Garbage and Waste Disposal
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NOTE THE HIGHLIGHTS AND DEEP SHADOWS . . . THE PENCILED LINES . . . THE SOFT COLORS THAT BLEND



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THE home you have always wanted . . . the home that passers-by stop and admire . . . the home that neighbors welcome . . . roofed and walled with Edgwood red cedar shingles . . . substantial, beautiful, economical.

Here are the unusual advantages of Edgwood shingles . . . combining the five essentials of good building:

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- (4) Tests prove that homes roofed and walled with Edgwood shingles have 10% to 60% greater insulating qualities than any other building material . . . warm in winter and cool in summer.
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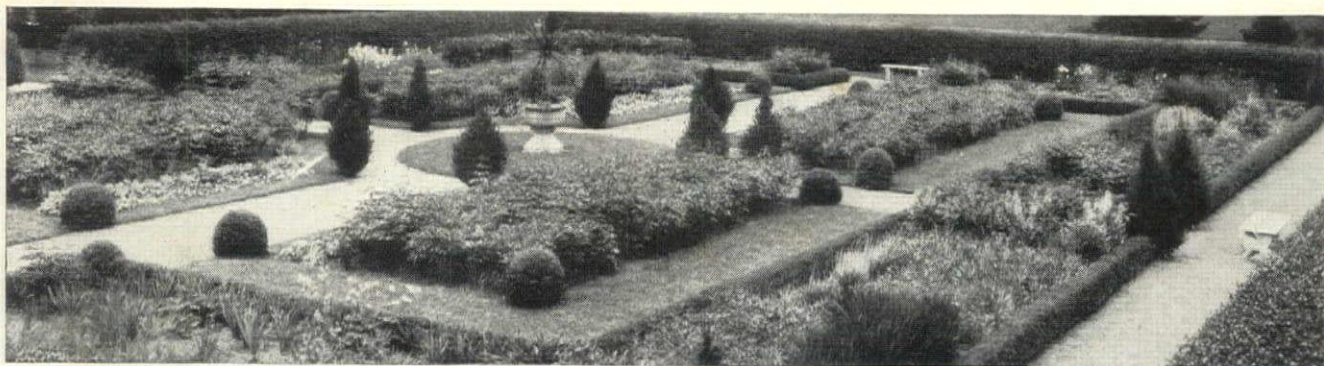
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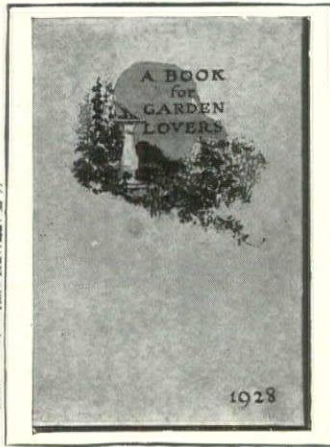
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Marvelous not only for height, though its flower spikes rival the gladioli in height and vigor—but also for its *color*, a rich, velvety copper-red hitherto unknown in snapdragons and indescribably beautiful—no other snapdragon remotely approaches it—A first prize winner wherever exhibited.

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And here are the rest of this royal family—**Golden West**, deep golden yellow; **Pathfinder**, rose pink; **Yosemite**, lilac purple; **Navajo**, canary yellow; **Wyoming**, carmine; **Seminole**, rosy lilac; **Narragansett**, silvery lilac; **Tenago**, rich sunset yellow; **Shasta**, pure white; **Massasoit**, wallflower orange; **Miami**, delicate rose.

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NEW DOUBLE FEATHERED POPPY—LUMINOUS DANCE—scarlet on velvet ground—puffed and fluffy like a ball of feathers, flowers of gigantic size, often 7½ in. across. Sown in open ground. 5 pkts. for \$2.00

NEW DOUBLE HYBRID SHIRAZ PINK—a remarkable improvement, with blooms of greater size and color and many new and varied color tints. 3 pkts. for \$1.00

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GALLIARDIA PORTOLA HYBRIDS—a superb new strain of Galliardia, flowers very large in shades of bronzy red with the golden tipped petals of the well known Portola variety. Splendid cut flower. 5 pkts. for \$2.00

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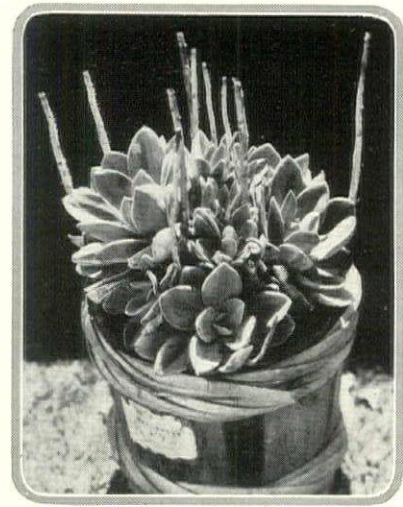
MECONOPSIS BAILEIANA—a beautiful, blue perennial poppy brought over from Tibet by Captain Kingdon Ward of Great Britain. Stands 2 to 3 feet high, with broad, sea-green leaves, bearing large four-petaled blooms of a glorious sky-blue with golden yellow anthers. Received First Class Certificate and A. of M. R. H. S. England. Perfectly hardy. 5 pkts. for \$3.00

OSTRICH PLUME ASTER, COPPERY BROWN—a remarkable new color in asters, at first a silky, coppery-brown and changing later to a vermillion brown. Ostrich type blooms with twisted and often fantastically interlaced petals. A novelty of highest value. 5 pkts. for \$3.00

NEW HOLLYHOCK, DOUBLE IMPERATOR—this splendid new hollyhock arrests the attention of the beholder with its large cup-shaped flowers, 5½ to 6½ inches across, the outer edges are elegantly frilled and deeply fringed and in the center appears a very finely fringed double rosette about 2 inches across, the whole suggesting a crested Begonia on a giant scale. The colorings include many charming combinations of different tints of salmon, cream, rose and yellow, etc. 5 pkts. for \$2.00

ONOSTERIS CLIVYI—this handsome new biennial Primrose from Arizona does not close its petals during the day as is the case of this genus. Stout central stalk some 4 feet in height bears in great profusion large flowers of a soft yellow hue. Especially effective in large masses. 5 pkts. for \$2.00

PRIMULA FLORINDAE—a mighty primrose growing to a height of 3 to 4 feet and bearing from the end of June to late in August, 60 to 80 fragrant, bright yellow pendant flowers in umbels at the top of its stems. Another discovery of Capt. Ward of Great Britain and which we believe will be quite as hardy in this country as in its native Asia. 6 pkts. for \$5.00



Such plants are increased by taking off the small buds that grow from the old flower stalks

THE POPULARITY OF CACTUS

(Continued from page 100)

for an hour over a superb specimen. The grower refused to lower his price sufficiently, so, in despair at not being able to possess this particular Old Man, and to the gaiety of a friend present at the interview, I seriously asked of the dealer if he didn't have a "little young Old Man." My garden is still Old Manless!

Other Cacti are covered with such myriads of fine spines that they mimic yellow or pink plush in texture. Many of them hump themselves up in a mass and twist in tubular fashion upon themselves, as piled-up sausages; no two are ever alike.

If this description seems too anatomical, remember that we seek ever for simile among the humble objects we know best, and to which nearly all Succulents, more or less, bear a striking resemblance, as evidenced by some of their common names: Elephant's Ears, Barrels, Fish-hooks, Organ-pipes, Smoke, Hen-and-chickens and our Old Man, which is even better emphasized by his Latin name, *senilis*.

Another large class, easily identified, has pear-shaped, teat-like protuberances along their ridges and these are, in turn, called Mamillaria.

Among Mesembryanthemums and Euphorbias the odd forms are, if possible, more pronounced and varied.

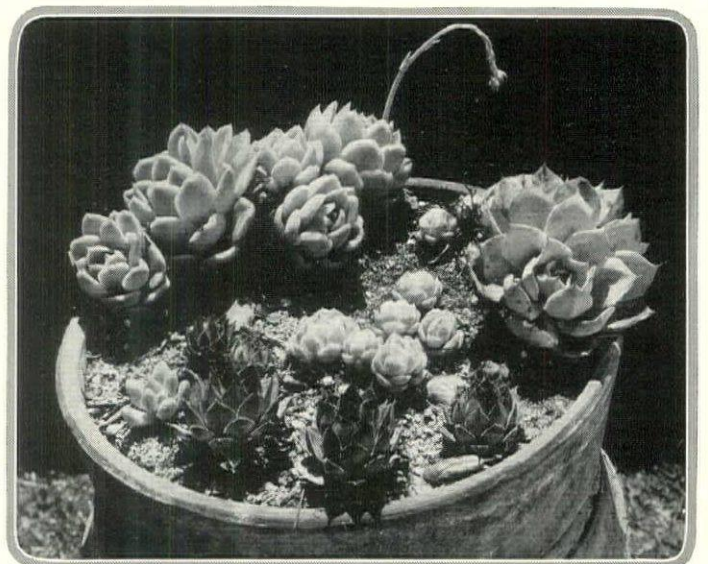
One native Californian is spangled with glittering crystals, and there are wolf mouths, Medusa caps, Lámparas de Dios and Candles of the Virgin.

Indians, Mexicans and Americans have all contributed picturesque and descriptive appellations, and from the Latin come such adjectives as horripilus, tortuosus and pyramidalis.

I have spoken thus far only of normal plant formations which vary with individuals according to locality, moisture or the lack of it, and to wind or sunshine.

We come now to "crests" or abnormal growths, so valued and sought for. These are attributable to accidents, or injury of some sort, which produces a tortured massive freak, quite unlike the parent plant. These crests can be left and the whole parent coaxed into a large crested formation, or they can be detached and rooted and made to become an entity, but as they grow they revert unless constantly watched, and if a normal-looking leaf or shoot appears it should be immediately amputated. They mature slowly, but with the years one's crests increase in bulk and beauty, and in value to those of us whom the trade call Succulent fans.

A large majority of Succulents can (Continued on page 148)



In this blue pot is a group of Echeverias. The plants are silver-gray, olive-green, corn and green tipped with red, and the blossoms are a coral pink. All of these are suitable for window gardens in the North

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Avenue
Near 59th St.

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A lovely, snow-white Baby's-Breath that softens, with a veil-like mist, the bold colors of other perennials. The flowers are double, produced all summer, and the plants are perfectly hardy.

Strong field-grown plants \$1.50 each

Several other new perennials will be offered in our 1928 catalogue, including Gaillardia Portola, Viola Jersey Gem, and two new Chrysanthemums. We shall be glad to give further information—write us.

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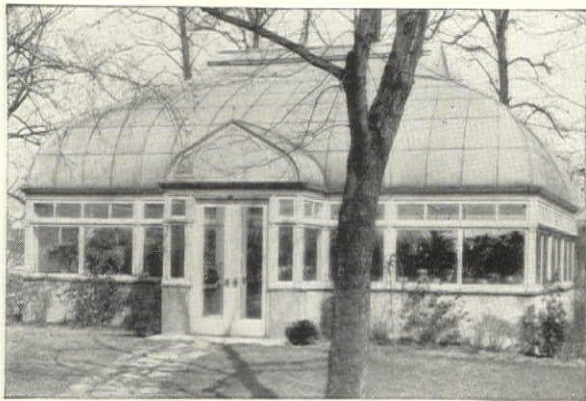
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The patented Lutton V-Bar construction allows 25% more sunlight to bathe the plants. This means more luxurious production than may be obtained with ordinary construction.

A copy of our booklet, "Greenhouses of Quality," awaits your address.



Built for FRED L. BALL, Cleveland, Ohio

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GREEN HOUSES

Unusual Plants Give Tone to Gardens Small or Large

Character and tone are even more important in a small garden than in one of large extent. There are no tall trees to make a skyline; no broad greensward rests the eyes. You see the whole plan and picture at one time.

A clump of *Scotch Heather* calls up a vision of the hills of Scotia carpeted with color. Seven varieties are growing in Hicks' Nurseries, and the price is only 60 cents for one plant, or \$5 for 10 of one variety.

Evergreen Barberries are lovely in groups, giving color all the year. The "Warty" variety is popular at \$1 each, or \$9 for 10.

Cotoneasters are one of Hicks' specialties. Eight rare kinds are here—Pekin is priced at \$1, the Rock variety at 75 cts., the Round-leaf, Diels and Spreading are \$1.50 each, while Zabeli is \$2 and the rarer Simons is \$2.50.

Then, too, Laurels, Rhododendrons, Photinia, and low-growing Evergreens for rock-gardens are at Hicks, with many unusual plants for setting under evergreens and in shady places.

Come to the nursery on a mild day in winter, or in early spring. Plan to have some of these rare plants—select them, have them marked for shipping at your convenience. If you cannot visit the nursery write us for a copy of *Home Landscapes* our latest catalog, and make your selection from it.

HICKS NURSERIES

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If you love a plant you can make it grow any time

Beautify Your Grounds this Easy Way—



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An invaluable book to every lover of growing things. Contains many simple charts showing you precisely how to plant your grounds—what to plant, where to plant and full cultural directions which assure the most beautiful effects.

Golden Jubilee Bargains

Moreover, this book tells of the unusual bargains in trees, vines, shrubs, flowers, etc., offered to celebrate our Golden Anniversary—"50 years of honest service." Everything you need to beautify your grounds, at very low prices.



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—of shrubs
which will give
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Border of Sutton's Annuals. Sutton's Intermediate Antirrhinum, seed packets, 60 cents. Sutton's Stocks, seed packets, 60 cents. Sutton's Shasta Daisy, seed packets, 35 cents.

Sutton's Seeds will make your garden a mass of bloom all summer long

GARDENING is an art that is highly developed in England. There, the favorite varieties of old-time flowers are found at their best. That these plants are superior in sturdiness, luxuriance of foliage and profuseness of bloom is by no means due solely to environment. The house of Sutton & Sons has been breeding and improving flowers for more than a hundred and twenty years. Generation after generation of Suttons have devoted their lives to the science of better plant breeding and to the selection of pure, improved true-to-type strains of garden flowers. As a result, Sutton's Seeds are known around the world for their unsurpassed quality.

Sutton's Seeds are well-known and highly esteemed in the United States. Gardeners of many of the largest estates send to Sutton's every year for their choicest seed, and thousands of flower lovers all over the country buy their seeds from Sutton's. They all say that Sutton's Seeds produce better plants and larger and more colorful flowers than they can get from any other seed. You can get the same results and have a garden that will be a blaze of color from early summer to frost.

Write for the Sutton Catalog

You will find this book more than a mere catalog. It is a valuable guide to horticulture. That is why we find it necessary to make a nominal charge for it—thirty-five cents in stamps or International Money Order. The book is profusely illustrated and the various articles will enable you, even if inexperienced, to have one of the finest flower gardens in your neighborhood. The book will be mailed, postpaid, on receipt of price. Address



Sutton's Special Mixture of Cornflowers. Seed packet, 35 cents.

SUTTON & SONS
Dept. 7 Reading, England

Sutton's Seeds
England's Best

THE POPULARITY OF CACTUS

(Continued from page 146)

be trained into shapes and espaliered, and I recommend as a cold climate house plant although semi-deciduous, that Euphorbia known as Our Lord's Crown of Thorns. It grows happily from a pot onto a light, upright, fan-shaped frame, and fairly rapidly if one cuts away the superfluous front branches.

In connection with pot-plants, Succulent window gardening may be practiced with success in a city during the winter months if the plants are moved out-of-doors in spring into air and sunshine, and kept covered from rain. One could have duplicates so the window is always dressed.

For these Phoebus-loving, sun-soaked children, choose a southern exposure, place a six or eight-inch shelf along the inside window-sill for large plants, and narrow clear glass shelves, two and a half to three inches wide across the window panes. Tiny colored glazed pots, planted with minute specimens, can be ranged along with charming and diverting effect, and if the outlook is an ugly yard or wall the panes could be opaque.

Give enough light and little water and one's plants should thrive. To add a gay note, if the pots are sober in color, a few brilliant bits of early American or Mexican glass can be interspaced.

There is a certain stocky solidity about Cacti and such, that instinctively makes one avoid fragile glass or pottery, or anything straggling loosely like Ivy or Periwinkle, in conjunction with them; add rather Saxifrages and Sedums as delightful compact trimming.

Do not leave the care of Succulents to servants; tend them yourself and you will be rewarded by healthy plants, unexpected blooms and the admiring exclamations of friends.

How much cold these plants will stand has not been determined—a certain amount of frost, certainly, and even snow. Some of those indigenous to high uplands, I have seen when camping, growing beside my sleeping bag when in the morning I have put out my hand for a cup of water, left over night, and found only ice. Certain species can be habituated gradually to moisture, and possibly they could be taught, in like manner, to resist extreme cold.

To encourage this culture, I should like to cite, as an example of what can be done, a New Jersey amateur who owns over two hundred different kinds of Agaves, not under glass, but in the open in summer and housed on a warm veranda during the most rigorous winter months.

As in all things, so in gardening, there is no better or best; and among Succulents no hard-and-fast rule is applicable, except perhaps that of sunshine and dryness.

To those with imagination who are tempted, and who do try their hand at this sporting gardening à la mode, they will find romance and adventure abounding in these strange creatures that come to us from the remote places of the earth. It is a dull person who is not stirred by thoughts of Africa, the Canaries, Chile, Peru, Central America, Mexico and our own vast deserts—Colorado, Mojave and Arizona.

These little people arrive bare-rooted, prickly-sided, thrust into boxes among foreign newspapers, but very much alive (unless killed by over-zealous plant quarantine officials) and directly they are bedded out, nestle comfortably into place and grow contentedly side by side with African or Chilean cousins, asking only to be adopted and cherished as our children.

HARDWOOD FLOORS

(Continued from page 130)

molding cover the aperture at the bottom of the walls.

It is a foregone conclusion that with all the care necessary in the handling of hardwood floors before and while laying, it is of equal importance that they be kept in good condition after having been laid. A few paragraphs on the care of floors therefore, may not be amiss.

Before giving the floor the desired wax or varnish finish, a good brand of paste filler is used to fill pores and crevices. The filler may be thinned by the addition of turpentine, benzine or gasoline. After the gloss has left, the surplus is rubbed off with a cloth, across the grain of the wood. This filler is allowed to "set" for about twelve hours, and then the finish is applied.

If the floor is to be waxed, two coats of pure white shellac should be applied, with sufficient time given between coats for drying. If the finish is to be varnish, one to two coats of a good brand of floor varnish is to be

applied, after the filler has been used, instead of shellac. An acid, spirit, or water stain should be used when a dark finish in an oak floor is desired. One of the advantages of an oak floor is its susceptibility to the use of almost any finish color.

In cleaning soiled floors it is best to use the warm suds of a mild soap in moderation, but the floors should not be wet more than is absolutely necessary. A good mop is desirable. Lye, oil or kerosene should not be used in cleaning floors, nor strong soaps, alkalis or cleaning powders, except in extreme cases, as they injure the surface. No oil will darken the surface, and while gasoline is effective on a wax finish, it is always a dangerous cleaning fluid to use.

If the varnish on a floor is scaled off, re-varnish after removing the finish by scrubbing the spot to be re-finished, before applying the varnish. Before re-waxing a floor, it should be dusted, then scrubbed thoroughly with a cloth and turpentine.

Of a Sudden

you find yourself humming a long-forgotten song. One you particularly used to like. An hour flits by. And another.



Then . . .

with surprising zest you remember the hundred and one things you want to do. Life has suddenly become strangely and richly worth while.

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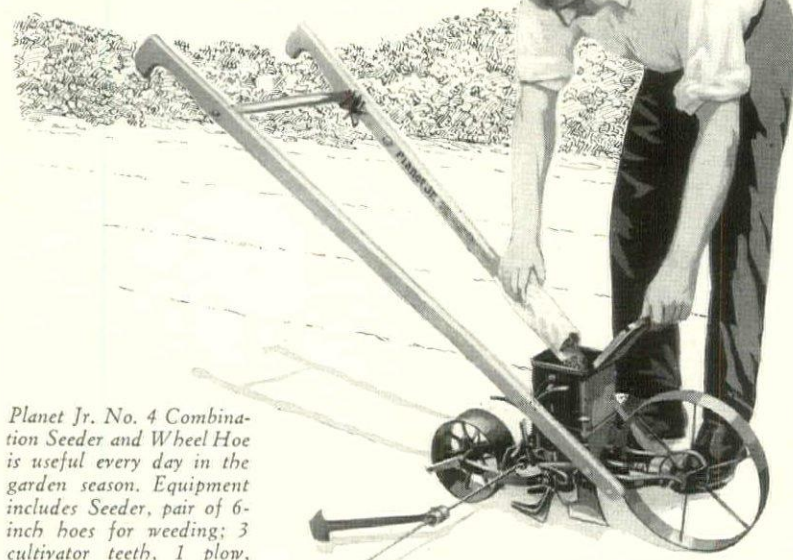
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AMERICAN BRED PLANTS

(Continued from page 144)

But if American seedsmen and seed growers have won their spurs in the intriguing and more or less sensational field of new introductions, that is not the only important work they have accomplished. During the past decade or so, another sort of work has been carried on which is of equally vital interest to the average amateur gardener, but concerning which little has been said and even less has yet been written.

I refer to the tremendous improvement which has been made in the standard varieties of both flowers and vegetables, by establishing what may be called, without exaggeration, super-fine strains—pure-bred stocks which, while not strictly new varieties, often represent just as great or even greater improvements over the old forms, as a new variety is likely to show.

BREEDING

It is quite true that there are many "superior strains" and "special stocks," the actual improvement in which has been accomplished by auto-suggestion at the desk of the copy writer. But the really improved strains to which I refer are the results of what is known as "straight line breeding"—that is, breeding which starts fresh from a single plant, or even from the growth of a single seed.

Let us suppose, for instance, that we have a variety of Verbenas or Snapdragons, Beans or Beets, which is quite satisfactory as it is. Nevertheless, as you know from experience in your own garden, even in a short row of plants there is likely to be a considerable variation among the individuals. By selecting seeds from the most desirable of these plants, keeping each lot separate, possibly again making a selection to get the one most desirable plant from this progeny, and then working up a new stock of seed from that one plant, through several generations of careful selection to fix the type, a really superior special strain may eventually be evolved or, after years of painstaking work, the whole thing may have to be discarded because the descendants of the super-plant absolutely refuse to stay put!

In the catalogs of the leading American seedsmen and nurserymen may be found ample proof of the position which American-bred plants now occupy. There are still, to be sure, many fine things from the other side—as, it is to be hoped, there always will be. But importations no longer hold the monopoly in the novelty field. I shall attempt to mention briefly a few of the outstanding newer things of recent years; for fuller descriptions, you will have to refer to your catalogs.

The annuals, which for a long time were more or less neglected, have of late been given considerable attention by the California growers. Among Asters, the American Beauty type, developed not so long ago, has been followed by the still more recent California Giants. These are of the Crego or narrow, somewhat twisted petaled type, but much finer and heavier than anything previously

achieved, the substantial flowers being over five inches across. Several distinct colors are available. Personally, I have a great liking for the Single and Anemone-flowered Asters. These have also been greatly improved of late, and they are among the most satisfactory of all flowers to grow for cutting and for use in vases.

Our old friend the Snapdragon (*Antirrhinum*) has continued to improve under careful breeding until the Giant-flowered type of yesterday has been left behind and we now have the Supergiant (*major-maximus*). As Snapdragons are now to be had in the Dwarf or bedding type; the Half-dwarf, which grows about eighteen inches high; and the tall or Giant type, attaining a height of three feet or so, they may be utilized under almost any conditions likely to be encountered. Many wonderful new shades of these flowers have also been developed during the past few years.

One of the really important achievements among Annuals is that of the early flowering type of Cosmos that will bloom even in the fairly northern States from seed sown in the open. Planted as late as the first of May, they will be in full bloom by August. There is also a comparatively new type of double late Cosmos.

The annual Larkspurs have enjoyed a tremendous popularity of recent years—probably partly due to the vogue for the perennial Larkspurs, but also a result of the fine new named varieties of the annuals such as Exquisite, a clear rose pink; Newport Pink, and Sky Blue.

The Petunia also enjoys a new popularity. Some years ago, the Balcony type, brought over from Europe, proved available for general use because of its regular, compact habit and freedom of bloom. New colors have been added to this type. Diener has put out some wonderful ruffled Petunias, particularly Pride of Portsmouth. White Beauty is another excellent one. In Burpee's Blue, we have, for the first time, a really blue shade in this useful flower.

IMPROVED POPPIES

The always popular Poppy has not been overlooked in the general advance. The Shirley type has been greatly improved, and some of the named sorts, such as Shirley Wild Rose, are exquisite. The Double Shirleys are beautiful because they are not too double, a fault of many of the other summer annuals.

Even the Sweet Pea, which has given us one new type after another until we might reasonably demand nothing more of her, has presented us with a new ruffled type, in the variety Fluffy Ruffles. Its great advantage is that a comparatively few stems will make a very substantial bouquet.

Among the modest bedding or edging annuals there have been marked improvements in Ageratum, Lobelias, Portulacas, and annual Phlox. The new Ageratum, Blue Ball, which grows only about eight inches tall, is the most uniform and free flowering yet

(Continued on page 152)

THE GARDENER'S SCRAP BOOK

THE UNDER-CUT IN PRUNING

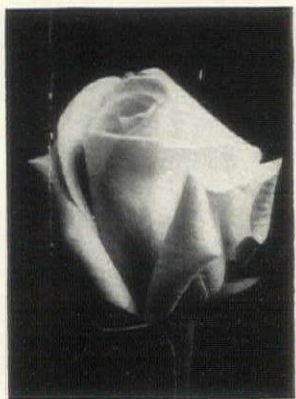
WHENEVER a limb more than an inch in diameter is to be pruned off a tree the first cut to make is on the underside, not the upper. This cut should be close to the trunk directly below the point where the branch is to come off, and ought to go at least one-quarter of the way through. Its direction, of course, is upward, and the saw must be held upside-down. When it has been made the main cut from above is started at such an angle as will bring the two together and leave an even surface on the stub.

The reason for this double attack is simple: the under-cut forestalls the danger of bark and wood ripping away from the remaining stub and down the trunk as the branch sags to a fall. Properly managed, the limb comes away clean and without injury to the tree.

In the case of really heavy limbs it is an advantage to make the under-cut a foot or two out from the trunk and carry it through until the saw sticks. Then, when the top cut close to the trunk has gone about halfway through, the branch will split off between the two, leaving the main cut to be finished safely and at ease.

WAR ON THE CORN BORER

THE activities of the "bug-hunters," as certain facetiously inclined persons have dubbed the entomological experts of the Department of Agriculture, are a rather hazy story to most amateur gardeners. Only occasionally do we get a clear picture of just what these men are doing year after year in their warfare against the insect pests of plants. Such an illustration has recently been given in a bulletin issued by the Bureau of Entomology on the subject of the famous (or infamous) European Corn borer. (Continued on page 153)



The Newer Shades in Roses

Such as Coral, Old Gold, Saffron-Yellow, Salmon and Terra Cotta are obtained by planting Pernitiana Roses, and these roses are only a success when budded upon the certain stock to which they show an affinity to thrive best upon.

We submit therefore that this discretion is a decided advance and most important factor in producing the popular colors so much in demand at the present day, and up to the present has not been appreciated by the Rose growing public.

Nowhere can you buy stronger plants

Our roses are hard grown with well ripened wood which is essential as soft wooded plants invariably die back when planted out.

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It is different, as we do not pass along the description of the Hybridists as the roses grow in Europe but as they grow in our Nursery, always stating defects as well as merits.

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The Henderson Rebate Slip, when returned to us, will be accepted as 25c cash payment on any order of Two Dollars or over. In addition, we will include with your order our Henderson Specialty Collection of six of our best-known introductions.

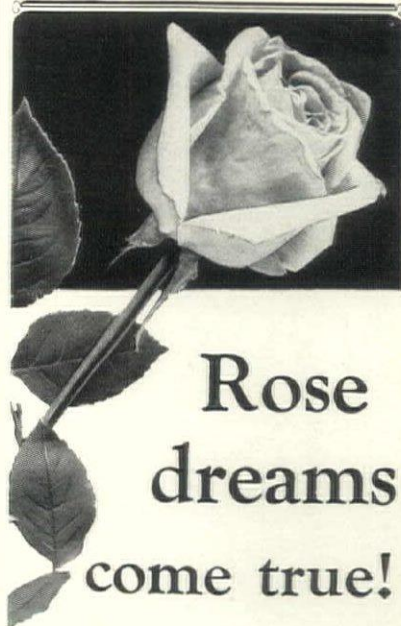
One packet each of Ponderosa Tomato, Big Boston Lettuce, Early Scarlet Turnip, Radish, Invincible Asters, Brilliant Mixture Poppies, and Giant Waved Spencer Sweet Peas.



"Everything For the Garden"

is the title of our annual catalogue. For 1928, it is a book of 204 pages, with 12 beautiful color plates, 128 pages of rotogravure in various colors, and over one thousand illustrations direct from actual photographs of results from Henderson's seeds—the finest and most complete catalogue we ever issued.

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Now it is over-coated; then it will

Star Roses
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Every "Star Rose" is labeled with our durable, celluloid star tag.

be gorgeous in pink, white, red and yellow. Thousands of rose blossoms! Hundreds of rose varieties! Blooms everywhere!

Our faith is based on experience—for we have found that "Star Roses" do bloom profusely year after year, even after the toughest winters. That's why we now dare to dream of roses!

If you, too, dream of roses, you can make that dream come true. Get "Star Roses," plant them early, and behold, you have lovely, fragrant, colorful roses by early summer—and from then until frost!

If you are in doubt about varieties, you'll make no mistake in getting our "Star Dozen"—roses of all colors, continuous-blooming roses that grow readily under average garden conditions, roses guaranteed to bloom. Our "Star Dozen" assures rose success for the amateur; rose satisfaction for the expert.

In ordering the "Star Dozen" you save money, too. The selection costs only \$10.50. Ordered separately, they would cost \$12.50—you save the price of two bushes!

If you would like to see the "Star Dozen" pictured in color, send for our 1928 "Star Guide to Good Roses," 100 pages profusely illustrated. It tells about hundreds of other rose varieties, too. The "Star Guide" is FREE. Ask today!



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P. S. 1928 edition, "Success with Roses," entirely rewritten, excellently illustrated, now only 25c.

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HITCHINGS & COMPANY
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AMERICAN BRED PLANTS

(Continued from page 150)

STABILIZED BY KOLL LOCK-JOINT COLUMNS



A good home demands a beautiful entrance

What a happy achievement is a beautiful home! And how disappointing the home that is plain and commonplace.

Architects and experienced builders no longer consider beauty a matter of chance. Rather, we are told, it is a sure result of expert designing at every point.

Take the entrance, for example. Once made in a haphazard way by ordinary carpenters and small mills, it is today the work of master designers, aided by years of *specialized* experience.

Hartmann-Sanders Entrances not only are supreme in fine designing and eloquently expressive of the artistic, but their rich beauty is made enduring by the use of patented Koll Lock-Joint Columns.*

A product of America's largest entrance designing facilities; built complete, ready to erect, either to the architect's or our specifications, Hartmann-Sanders Entrances not only assure beauty, but cost little, if any, more. Be sure your plans *specify* these better entrances and columns!

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Catalog P 52 of model entrances, sent free. Or send 30c for additional catalog of garden equipment. Hartmann-Sanders Co., 2165 Elston Ave., Chicago. Eastern Office and Showroom: 6 East 39th St., New York City.

**Specify Koll Lock-Joint Columns because:*

1. The Koll Lock-Joint will not, cannot come apart
2. Not a knot in ten thousand Koll columns
3. Material is as thick at top as bottom, for deep fluting and strength
4. Swell tapered upper two-thirds of length; straight lower one-third; architecturally correct!
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8. Ventilated wood or cast iron pilings, for lifetime service

HARTMANN-SANDERS

Pergolas
Rose Arbors

Colonial Entrances
Garden Equipment

Koll
Columns

produced—a wonderful little pot plant, as well as good for the garden. Some years ago there appeared a new Lobelia, *Tenuior*, with flowers several times as large as any of the older varieties; its only fault was that it was somewhat loose and straggly in growth—a failing which has been overcome in the improved strain now available.

The Portulaca or Sun-rose—offering possibilities which are overlooked by most gardeners—also boasts a new, extra large-flowered type known as Parana. There is a new dwarf strain of the annual Phlox.

Zinnias, Marigolds and Calendulas have also moved along with the procession. In Zinnias, there are remarkably attractive pastel shades of color, such as salmon, rose, yellow, crimson and orange, in some of the newer named varieties. The Dahlia-flowered type is quite new, but not yet thoroughly fixed. The Picotee and the Curled and Crested types are novel and quite charming for cut flower use—out of the usual and artistic. Marigolds, in the Giant African named varieties (though one could wish that the names were more standardized), show magnificent shades of orange, lemon and yellow, with flowers five or six inches across. Few flowers ever attain universal popularity as quickly as did the Orange King Calendula, when it took hold as a florist's cut flower. Golden King and Lemon King are equally effective, and all these may be readily grown in any garden.

Three other excellent flowers for cutting are Scabiosa, Clarkia and Schizanthus. Scabiosa Azure Fairy has become fairly well known. Peach Blossom and Shasta are new; the trio are among the choicest of all flowers for cutting. Clarkia, still unknown to many gardeners despite the fact that it is a native American plant, flowers within a few weeks from seed and is easily grown. In the improved new double strain it is even finer than formerly. The Schizanthus—too often thought of only as a greenhouse flower—is more than ever fitted for garden use in two new strains: the Dwarf Hybrids, only a foot in height; and Garaway's Hybrids.

PERENNIALS

Among perennials, one of the most important introductions of recent years is the American-bred Bristol Fairy Gypsophila which has proved quite as much of a sensation in Europe as here. Earlier, with finer flowers and a longer season than the older varieties, it represents a remarkable advance.

Another quite recent acquisition is Viola Jersey Gem. If you don't get another flower mentioned in this article, try this one. The beautiful blooms, like glorified Violets, are produced in profusion during early summer and more or less throughout the balance of the season; my own plants were still flowering on the first day of November. The stems are long enough—often half a foot—to be fine for cutting.

The various types of hardy Pinks

or Carnations are always deservedly popular. Chabaud's new Giant Doubles are a surprise here; planted as late as May, they will flower the same season from seed. *Dianthus all-woodi*, not new but recent, gives us an entirely new type, with the beauty of real Carnations and the hardiness and perpetual flowering qualities of old hardy Pinks. The single hardy Pink, Miss Gladys Cranfield, which received the Royal Horticultural Society's award of merit, is a variety of unusual charm. Annie Laurie is another gem in this class.

In Delphiniums—what shall we said? The Hollyhock-flowered type (so named because the flowers resemble small Hollyhocks, and *not* because it is a Delphinium-Hollyhock "hybrid" as so many people seem to think) is the most outstanding recent development. This strain, developed by Mr. Watkin Samuel, of Wrexham, England, is now offered by several American concerns. Already we have several American specialists in this wonderful flower, and many named varieties are available. The Foxglove (*Digitalis*), which had lain dormant for years, has taken not a step but a leap in advance with the new Shirley Hybrids, which are not only larger and finer but with much clearer colors than the old sorts had.

THE PORTOLA GAILLARDIA

There are few hardy flowers of more all-round general satisfaction than the Gaillardia. The new variety Portola (with the accent on the last syllable, as it was named after the Portuguese adventurer who discovered San Francisco Bay) gives us an entirely different new strain, much more compact and vigorous in growth, with three-inch to four-inch flowers of rich, coppery scarlet on long, strong stems. The Portola Hybrids, to be offered for the first time this season, bring a wealth of new shades. Indian Chief is another fine name variety of this flower.

The Geum achieved new popularity with the advent of Mrs. Bradshaw. Then came Lady Stratheden. In addition to these fine sorts, we now have Orange Queen.

New Anchusas, which will give a thrill to those who have liked the Dropmore variety, are Pride of Feltham and Fire Opal.

The hardy Asters and hardy Chrysanthemums have come on so fast that it is not possible to give even a resumé here. A good proportion of these, especially among the Mums, are American bred varieties. For the new Kniphofias, however, we have had to look to Europe. Pfister's ever-blooming type has for many years been the most desirable. Recently, from England, have come Royal Standard and Lord Roberts, now offered here.

So here we close the story. I have omitted many things which deserved mention, but a stop must be made somewhere. Perhaps enough has been said to prove that American plants and plantmen are something for us to be proud of, after all!

Out-of-the-Ordinary Things for your Lawn and Garden

Rare Roses Perennials Improved European Filberts

These wonderful Filberts are beautiful Shrubs and Real Nut Producers, hardy and adapted to the more Northern states. Splendid for both ornamental plantings and borders.

New Red Leaved Japanese Barberry—rich bronze red foliage throughout the season.

Dame Edith Helen Rose—New! the most striking Pink Rose of recent years. Enormous, very double, continuous blooms.

New Everblooming Rugosa Rose. For mass and hedge plantings—(not for the rose garden). Clusters of beautiful bright red flowers resembling bunches of red carnations. Beautiful deep green, healthy foliage. Blooms from early Summer until frost.

The Most Popular Dozen. We have the 12 Roses so voted in the 1926 Referendum of the American Rose Society.

Silver Lace Vine. The fastest growing climbing vine known—(splendid coverage the first year).

Philadelphus Virginialis. The new double flowering Mock Orange. Most beautiful white flowering shrub introduced in years.

SEND for the beautiful Hall catalog and find out about the many other new and interesting things illustrated in color—also our assortment of Fruit and Ornamental Trees, Evergreens, Shrubs, Roses, Berry Plants, etc.

L. W. HALL CO., INC.
491 Cutler Bldg., Rochester, N. Y.

Splendid Nursery Stock of all kinds

THE GARDENER'S SCRAP BOOK

It appears that for eight years or so the Bureau has been working on the problem of discovering and establishing in this country a supply of other insects that will prey upon and if possible eradicate the borers—a sort of dog-eat-dog arrangement. During this period a total of more than one-and-a-half million parasites representing a dozen species have been imported and liberated in borer-infested fields. The investigators report that six of these species have become well established and are now hard at work. It will take several more years for their efforts to become really effective, but there is reason to hope that the borer will suffer severely before they are through with him.

WINTER GROUND COVERING

THE kind of winter that is hardest on the garden is one in which the snowfall is light, for snow in itself is an excellent protector and stabilizer of soil conditions. Where the ground is alternately bare and covered, perhaps for long periods being exposed to the free action of sun and frost, the mortality among herbaceous plants may be heavy. Root breakage, crown rot and other troubles are likely to develop under such conditions.

It is to take the place of the protective snow which so often fails to materialize that the winter mulch of dead leaves, litter or straw manure is applied. The most important months for it are January, February and March, so there is still time to apply it if it has not already been put on. Should the ground happen to be unfrozen, wait until the frost has struck down two or three inches and then put on the mulch to about the same depth and cover it with dead branches, poultry wire netting or some other light material that will keep it from blowing away.

(Continued on page 154)

Dahlias

A WHOLE DAHLIA GARDEN FOR \$10.50

A Prize Bargain to Reduce Stock. 25 Bulbs, no two alike. An Assortment of colors and classes. Each one labeled and all warranted to sprout. A beautiful dahlia garden worth \$34.75 for \$10.50, cash. Postpaid in the U. S. Shipped any time after Mar. 1st.

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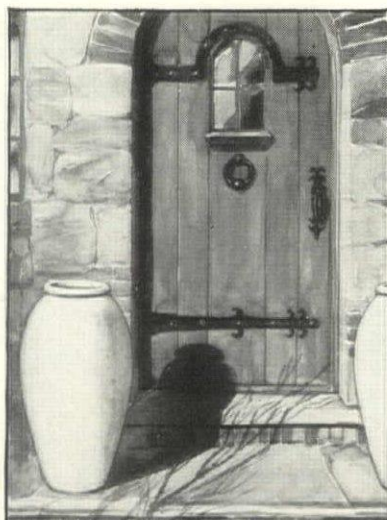
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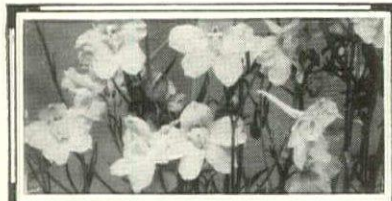
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DESIGNING THE BLUE BORDER

(Continued from page 82)

and this means grouping plants of one kind together. Consequently, through part of the year we should be satisfied with luxuriant foliage. Certain seasons, or the blooming season of one's favorite flowers, can be selected and the garden pictures planned with these as the principal features. It was the heavenly blue color of the Delphiniums that started me on the way to having a Blue Border. For the sake of a word, I do not exclude some misty white and pale yellow flowers which simply serve to intensify the blue shades.

TWO SHRUBS

Before beginning the description of the perennials, I wish to mention two shrubs with dainty white flowers which serve the need of having the level line of the shrubbery broken, and carry the line toward the front of the border. They are the old garden Rose, Mme. Plantier, and *Azalea arborescens*. The Azalea should not be included if there is lime in the soil, and because of the dislike of Azaleas for lime, I use *Campanula latifolia* near it. Perhaps it seems foolish to take these special precautions just to include the Azalea in a border given over to bone-meal-loving plants, but there is no other low growing shrub with as dainty fragrant white blossoms in June. Moreover, I adore the Azaleas.

The Rose, Mme. Plantier, has innumerable creamy flowers in clusters very like those of the White Dorothy Perkins Rambler. They are lovely for cutting, thornless, and have the true old-fashioned Rose fragrance. The variety is very hardy and needs no winter protection. Just remember to cut out the old dark canes about every three years. The new growth springs from the ground and few branches are formed. This Rose and the Azalea will bloom with the Delphiniums in June and give horizontal, creamy-white masses of flowers to contrast with the blue spires of the Delphiniums. As Gertrude Jekyll says, "it is one of the old picture Roses."

I believe one of the secrets of effective arrangement is to bring forward tall plants in an irregular way and to use plants like the Campanulas and Babysbreath among the ranks of Delphiniums. Sprays of the half-opened buds of Mme. Plantier with pink and lavender Columbines are very beautiful for flower bowls.

If your garden arrangement permits the use of a wide border—about six feet—through May and June especially for Lilacs, Tulips and Delphiniums, I would add a few plants of *Anchusa italica*, the cobalt blue one called the Dropmore variety. I assure you it lives up to its name. The enormous plants must be very carefully located at the back among the shrubbery so as not to interfere with young shrubs or perennials. After an *Anchusa* has been in the garden a season or two, its seedlings must be treated as weeds when they come up in unauthorized places.

Some Delphiniums are the same shade of cobalt as this *Anchusa*. In my opinion, the best way to have good

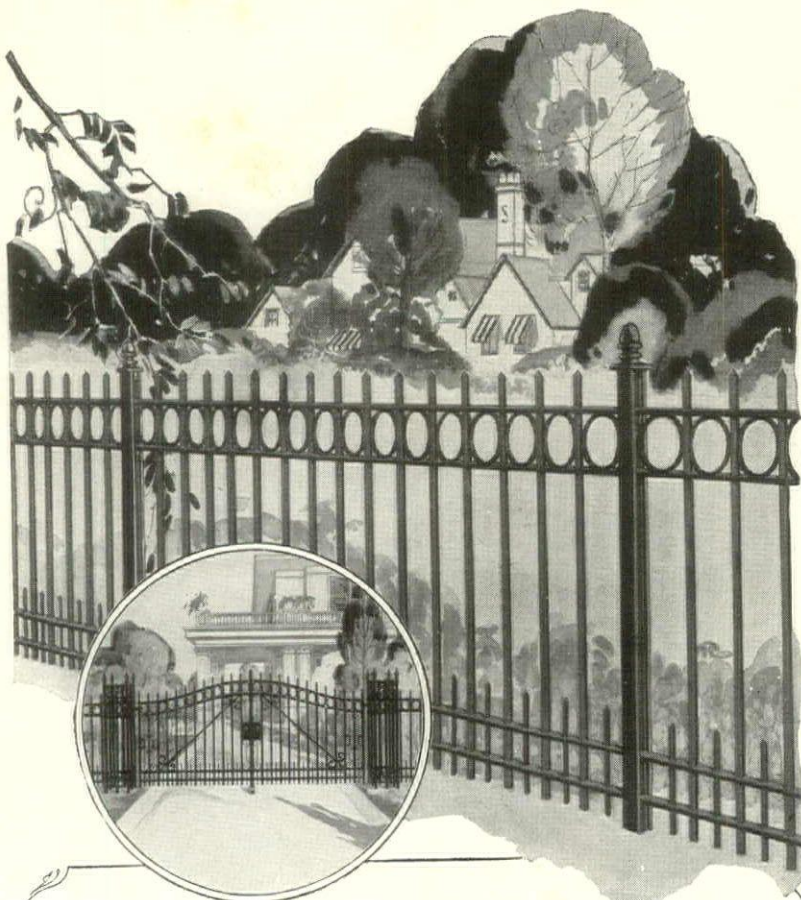
Delphiniums is to raise them from a choice strain of seed in the Place for Experiments every spring and move them into the garden proper after they have bloomed. If the seed is sown about the last week in April, most of the seedlings will bloom late in the summer—practically every *Delphinium belladonna* will bloom—and any poor specimens can be discarded. I discard densely packed spikes or purplish colors, and save the bluest ones having large flowers and tall stems. The tall flower stems that bloom in June are too large and stiff for the average size of flower bowls, but when Delphiniums first bloom they are much smaller and the stems are often twisted so that they droop gracefully over vases. *Delphinium belladonna*, with flowers of a purer blue than the others, does not grow quite as tall as the hybrids, but the grace of its sprays of azure flowers is unsurpassed. If the seed is sown so that plenty of space (about three inches) is left between the seedlings, they need not be moved to their permanent place until early October after they have bloomed. This is a much more economical way to raise Delphiniums and, if a few succumb to the blight, the loss is of little consequence. Authorities seem to agree that seeds do not carry plant diseases, so if Delphinium blight has not started in your garden, growing them from seed is an added precaution. While the Lilacs in the background are small, plant the extra space with masses of Delphiniums or Canterbury Bells. Once I made the mistake of planting Canterbury Bells too closely. They bloomed beautifully in June but the young perennials suffered by the strong growth of these biennials even though the spent stalks were pulled out as soon as the flowering season was past. This same mistake is easy to make in new flower beds when Snapdragons or California Poppies are used to fill space apparently vacant but which the perennials need if they are planted as closely as they should be for mass effects.

THE PEACH BELL

Campanula persicifolia, the Peach Bell marked C. P. on the diagram, is another plant of vertical lines. The mauve and white bells which are set on wiry stems sway in every faint breeze. They are among the most graceful of garden flowers and are also good for cutting. In leaf-moldy soil the plants increase rapidly and need frequent division. This can be done every September if one wishes to increase the stock quickly, and spring sown seed germinates rapidly. A large-flowered strain, Telham Beauty, is very good, but do not be tempted by the double ones for they are fat and dumpy looking.

Campanula latifolia macrantha, another of the tall Bellflowers, has stems hung with long, dark purple bells. They are perfectly hardy and thrifty and easy to raise from seed, but the young plants will not reach their full growth until they are about three

(Continued on page 158)



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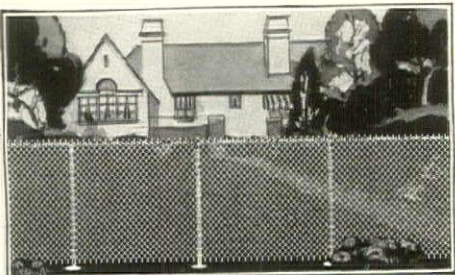
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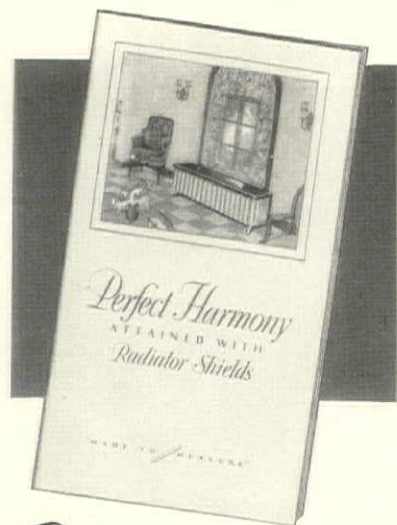
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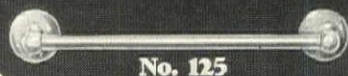
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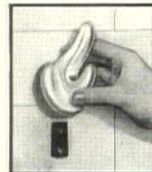
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DESIGNING THE BLUE BORDER

(Continued from page 156)

years old. The bells are notched at the edge and almost as large as Foxgloves. This Bellflower is not quite as tall as a Delphinium, but it is good for background planting in the same way that Delphiniums are used.

The clear blue blossoms of *Linum perenne* last long in flower, for they begin with the Tulips early in May and continue through August. Use these blue flowers near the cool, pale yellow Tulip Ellen Willmott, or the salmon-pink of Clara Butt. I like a combination of flowers with bold forms and clear colors growing near others like this Flax with its slender stems and leaves and tiny blossoms. *Linum perenne* is easily raised from seed but the plants should have the seed pods clipped off occasionally, a treatment that all plants appreciate. In some seed lists there are nineteen species of Flax. One of them, *Linum campanulatum*, is a distinct yellow-flowering kind which should be an addition to this border. It is described as being eighteen inches high, a native of southern Europe flourishing freely in dry soil on the warm sides of banks or rock gardens.

THE COLUMBINES

In any border I want to find a place for some of the long-spurred Columbines, for they are among the loveliest blossoms I know. Their wide color range, deep purple to almost pale blue, pale and dark yellow, pinks and even white, fits them into any color scheme. Do not grow any short-spurred varieties or your strain will deteriorate. Good seed lists now have them in the separate shades. I never bother raising white ones any more for some will always come white from seed saved from the yellow variety, *Aquilegia chrysantha*. The blooming season will be lengthened by weeks if they are planted so that a taller plant will give them shade during the hottest part of the day.

The Caucasian Scabiosa or Blue Bonnet, *Scabiosa caucasica*, is a true heavenly blue color and a great addition to our supply of clear blue flowers, but the plants sometimes rot if they are not planted in an open situation and seed does not germinate quickly. They are worth the extra effort but it is best to leave them out until the more important shrubs and plants are set in place.

The tiny white flowers of the Babysbreath, *Gypsophila acutifolia*, will act as a foil to the perpendicular lines of the Delphiniums and Campanulas. This variety so far surpasses *paniculata*, for arrangement with cut flowers because of its airy form and fragrance and for its misty effect in the flower beds, that I have discarded *Gypsophila paniculata*. I do not like the latter's stiff habit of growth nor do I care for dried flowers. Buy a few plants of *Gypsophila acutifolia* and increase them by division in the spring. It is a difficult plant to raise from seeds though once in a while a come-by-chance is found near old plants. Sprays of this Babysbreath are the perfect accompaniment for hybrid tea Roses. Cut off the spent blooms at the end

of June, and a second and sometimes a third crop of blossoms will be secured by this simple operation.

The very dwarf edging plants in this border, *Myosotis dissitiflora*, *Myosotis alpestris*, *Veronica rupestris* and Violas, were described in the article on the late Tulips (October HOUSE & GARDEN) which also included the description of the hybrid Lilacs used in the background.

About the second week in June, in Ohio, the following plants are coming into bloom: Delphiniums, Peach Bells, *Campanula latifolia macrantha* and Columbines in perpendicular lines; and Babysbreath, *Veronica rupestris* and Caucasian Scabiosa in horizontal masses. I would like to add a few pale pink Foxgloves which remind me of the little girl in the nursery rhyme—"when she was good, she was very, very good; but when she was bad, she was horrid." To keep the color light pink, great care must be taken to pull up the magenta ones as soon as they open, and this means an empty hole in the border for, being biennials, they do not bloom in the nursery beds. The spires of the white Foxgloves are magnificent when well grown, but they are best located in shade, for that brings out the gray shadows in the flowers and the plants grow much taller when protected from heat.

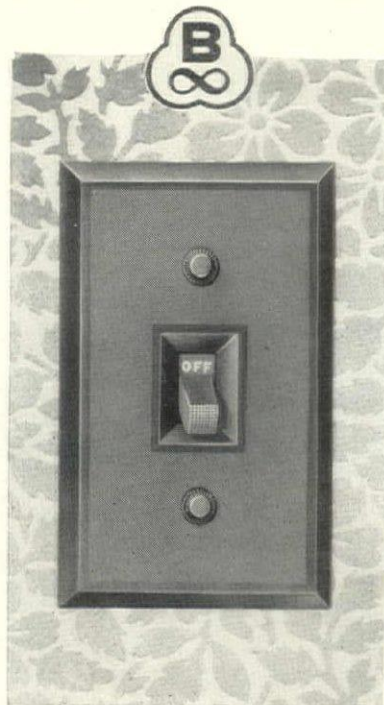
Nepeta mussini, usually included in "easy to grow in sun" rock plant lists, is a tumbling mass of gray-green foliage and clouds of tiny lavender flowers. It grows about twelve inches in height. This pale lavender color is not needed in June, for there is an abundance of bloom without it, so I like to cut back the terminal heads after they have flowered. By this method the lateral shoots just below the main flower spike will bloom in late July when the blossoming season of the border is passing.

JULY AND AUGUST

Campanula carpatica, with large open bells, white or pale blue, that completely cover the plants, makes effective ten-inch clumps all through July and most of August if the faded flowers are occasionally clipped off. It is the same height as *Nepeta mussini* and the two are planted just behind the drifts of Tulips and brought forward to mark the separation of the Tulip drifts. Have these Campanulas or some *Nepeta mussini* below the Tiger Lilies with the tall stems of *Platycodon* among Lilies. This grouping is worth a place of its own, for the orange and blue and lavender colors are clear and brilliant.

Through July, *Platycodons* in white and blue, *Linum perenne* and Babysbreath, *Nepeta mussini* and *Campanula carpatica* with the Tiger Lilies if there is space for them (they will grow well even if they are tucked under the Lilacs) will give lavender, orange, blue and white blossoms. Many of the June perennials also keep up a few scattered blossoms, but any pink Foxglove plants should be pulled up if a few of them persist. There is almost no color clash worse than

(Continued on page 160)



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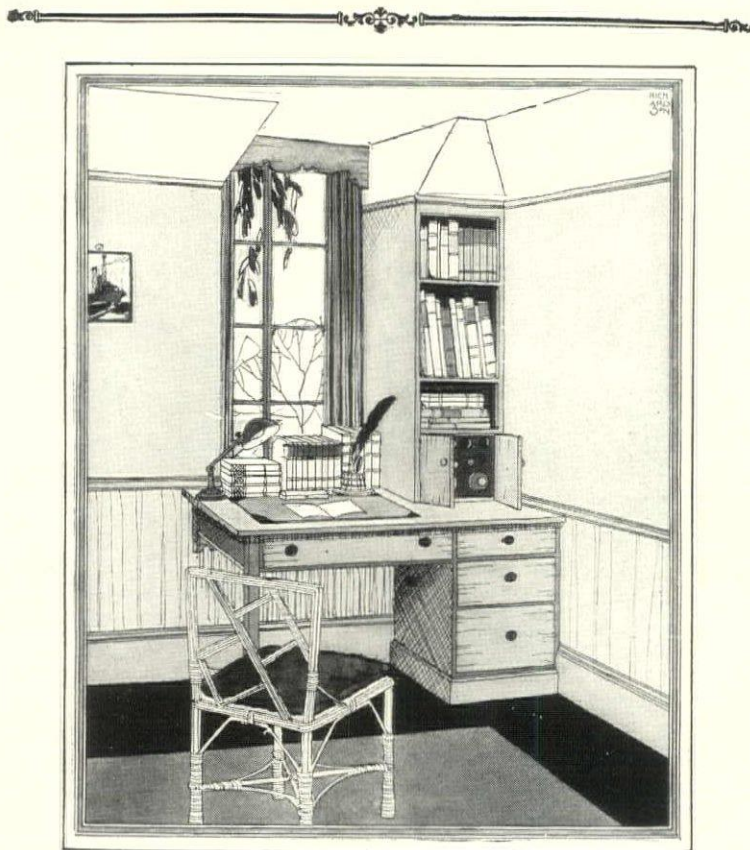
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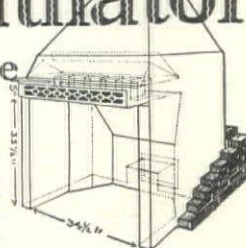
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DESIGNING THE BLUE BORDER

(Continued from page 158)

pink and orange if the plants are near the Lilies. No other Lily will stand the abuse and neglect of this very hardy species. Proof of this statement can be found in neglected plots where the Tiger Lilies survive.

Veronica longifolia subsessilis will have long spikes of deep blue-purple buds during July and open its blossoms at the end of the month. As the blossoms begin opening at the bottom of the stem and progress to the top, the plants are in bloom for a period of four or five weeks. This *Veronica* is easily increased by division and if it is left undivided, one plant will occupy at least four square feet after four years in the garden. If some late summer bloom is wanted, the *Veronica* could be substituted for some of the *Delphiniums*. Another *Veronica* that can be added for tiny, bright blue flowers in June is *V. amethystina* which grows to a height of two or three feet. This should give handsome vertical lines of blue nearer to the front of the border.

This border needs sun, but not drought. Of the hardy shrubs and perennials mentioned, the only ones which will grow well in a shaded location are the *Violas*, *Forget-me-nots*, *Foxgloves*, *Columbines* and *Campanulas*; but this does not mean the shade of large trees or overhanging roofs. Very few plants survive the lack of moisture and poor soil found under many popular shade trees. It is unwise to try making a garden

in such a location. Fruit trees give partial shade, their blossoms are a wonderful addition to the spring garden, and they can be grown close to flower borders. Pear, Peach, Cherry and even full-grown Apple trees can have flower borders near them or even be included in the borders. Maples and Elms are fine shade trees for the street, but if we plant them on small suburban lots there is little room left for any other shrubs or plants.

I prefer having a finished picture while this border is in bloom and arranging another site for the fall flowers when the first will look like a shrubbery screen enclosing part of the garden. The gardener, when making a picture with plants and shrubs, enjoys the thrill of the artist with the additional satisfaction of knowing that he has the ability to make his dreams come true, for it does not take a corps of assistants to create a charming view. If he wishes, he can do it with his own hands.

What the suburban garden needs most is a bit of individuality to neutralize the seas of Bridal Wreath which have swept over so many small garden plots. Just to see this *Spiraea vanhouttei* with its branches encrusted with green lice makes the thoughtful gardener wish it miles removed from Rose beds. Nature has provided material for us with a lavish hand, and the gardener with a very small plot of ground can have an original garden if he wishes.

HOUSE & GARDEN'S BOOKSHELF

(Continued from page 128)

of many painstaking experiments in observing the action of worms on valuable woodwork, and the comparative effects of different remedies. To all distressed by damage to treasured wood of any kind I recommend the treatment prescribed by Mr. Girdwood. It works. I know, because it saved the most beautiful table that I had ever seen.

G. G. G.

HOW TO KNOW JAPANESE COLOUR PRINTS. By Anna Freeborn Priestley. New York: Doubleday, Page & Co.

TYPOGRAPHICALLY, and in respect to its illustrations in color (facsimiles in miniature by S. Watanabe of Japan) this is certainly an attractive book. The eight tipped-in plates are after rare originals by Harunobu, Hokusai, Yeisho, Utamaro, Shimsen and Hiroshige. The text, however, seems hardly to carry out the publisher's statement that "the book gives a good foundation for the study of this graphic art" and that "It will give all collectors a clearer appreciation of the prints they already possess and enable them to choose others with a better knowledge of their real worth.

The reviewer finds nothing particularly clear about the book. Undoubtedly the author is a lover of Japanese color prints, but she fails to evoke in the reader an enthusiasm for or a real understanding of the subject, although she claims for herself not only enthusiasm and understanding, but a

desire "to furnish a thorough foundation for an intelligent study of this most interesting art. Those who love Japanese prints do not have "to search through large volumes on the subject" as the author intimates they would have to do without this book at hand. As a matter of fact, there are a number of less expensive and far more illuminating, comprehensive and well-written books on Japanese color prints available and in print to which the reader might more profitably turn. The article on the subject in the *Encyclopedia Britannica* which is in the reference room of almost every library and in many homes is probably more illuminating than the book under review. Frankly this short essay (seventy-eight large-type pages) appears to be a compilation of a sort. Sometimes the author names her authorities, sometimes not. To the preface statement that she has closely studied the leading authorities on Japanese color prints, the author adds: "I have added to this information by a close personal observation of the habits of the Japanese people while travelling among them" but the reviewer finds nothing of value as bearing upon the subject so added. Readers should particularly be wary of subjecting creased prints to the soaking which the author appears to resort to in restoration since this delicate operation is not clearly explained nor are its particular dangers outlined.

G. T.



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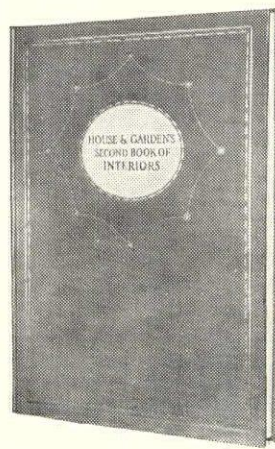
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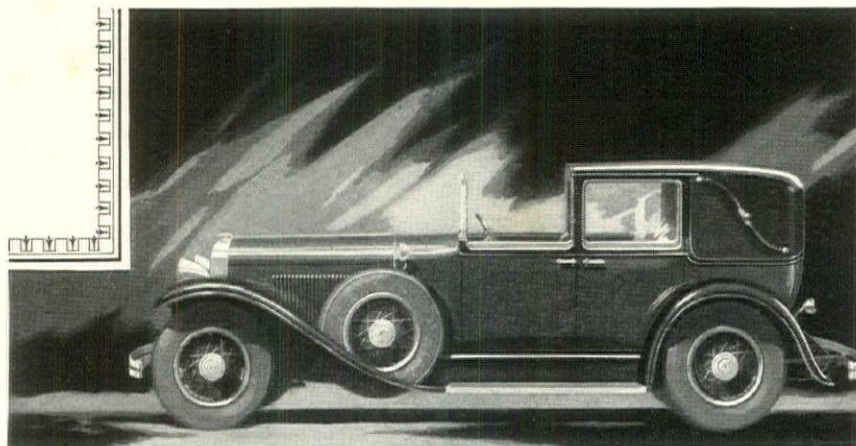
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